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OCTOBER 15, 1969

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VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN

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PENN

COVER: From Paris, a memorable look for little evenings—black crêpe held by golden shoulder straps set with chunky turquoise stones—a short fluid dress cut on the bias so it's very close to the body, very seducing. By Grès. To order at Bonwit Teller; I. Magnin. Bianchini fabric. The sparkling evening face gets its glow from Sun Tawny Liquid Blush, Tint #3 from Almay's "Pure Beauty" Near Nude Collection. Peachy shine on the mouth: Almay's Tawny Blonde, Color Moist Lipstick. Spiffy, flicky little coiffure by Carita.

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GREECE

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Fashion photographs by Richard Litwin
Jewelry by Kenneth Jay Lane

B Altman & Co

The Peloponnesus: a new Winter playground

This lovely Greek peninsula is rich in scenery, ancient temples and Byzantine towns, with miles of beaches, bold mountains, luscious valleys. The Peloponnesus is a treasure trove of the past, with excellent accommodations, set like a priceless jewel in encircling azure waters.

Bandura™ fashions by Wilroy are just made for adventure. Their rich colors and beautiful new textures take to water like a mermaid. And they're nylon; you just hang them up to dry. This page: Harem pajamas (at the Temple of Apollo); multicolors. 6 to 14. 65.00. Opposite page, left to right: Shaped dress; black, white and yellow. 6 to 16. 46.00. Ruffled dress; aqua and black on white. 6 to 16. 50.00. Third floor, Fifth Avenue, and at White Plains, Manhasset, Short Hills, Ridgewood/Paramus, St. Davids.

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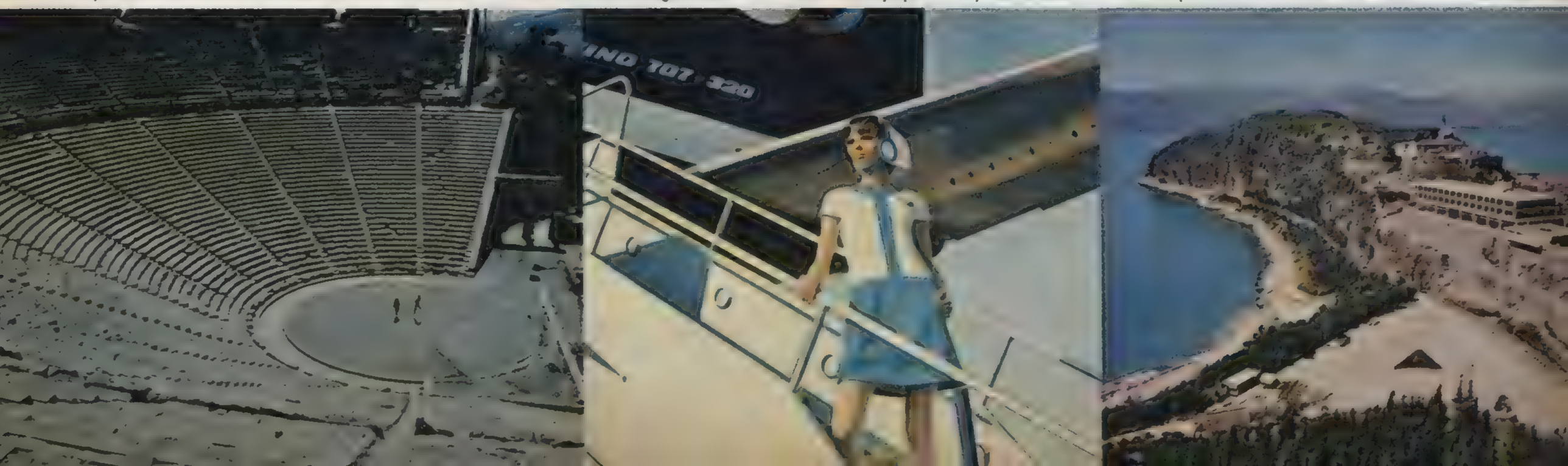
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You may lunch at the Fortress of Bourtzi, in the port of Nauplion, and explore the fascinating ramparts of Palamidi, an ancient Fortress that crests a commanding height.

GREECE

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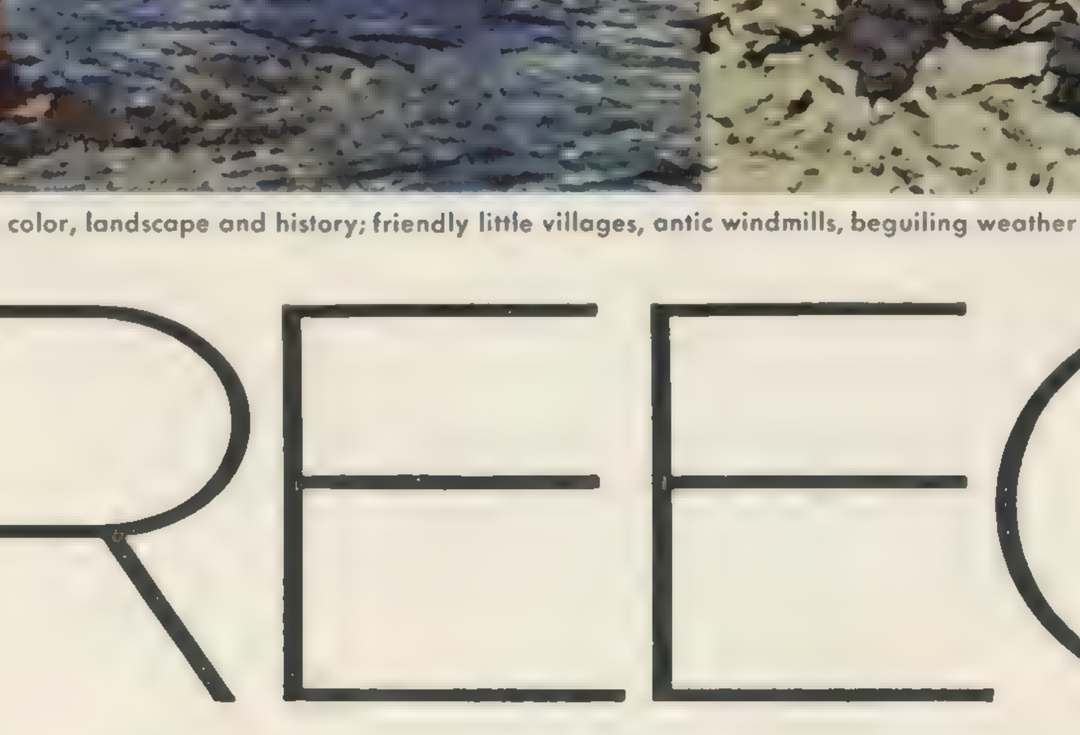
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AIRWAYS

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VOGUE'S READY BEAUTY

A stick in time

saves a lot of melancholy thoughts about what you left on the dressing table, when your perambulations take you into weather or clime that might try the sturdiest skin. Alexandra de Markoff has given that some thought and poured all the virtues of the famous balmy pink Allevia Night Cream into a swivel Travel Stick. What the Night Cream's been achieving on an eight-hour shift—softening, soothing, toning skin—its trig little sidekick now stands ready to accomplish on a twenty-four-hour basis, any time, anywhere. In addition, it puts an invisible barrier between skin and all the things out to get it, including sun (there's a sun-screening ingredient). . . . Whether Allevia Travel Stick stays home or goes out to play, it sticks up for a face.

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Whither went the vanishing cream?

Vanishing cream, according to Webster's Third International, does not "actually disappear into the skin, but simply spreads a thin smooth film over it." Into what, then, has the word "vanishing cream" disappeared? Into a new title: Pond's Oily Skin Treatment, which can be used under makeup to blot up excess oil, then at night as an oil-reducing cleanser. It's one of four Pond's Basics, a revamp on some beauty treatments that women have been intrigued by for 123 years. . . . Pond's Cold Cream is still there with its classic kindliness about wiping off makeup, gentling skin, holding the fort against sneaky dirt. . . . So is Pond's Dry Skin Cream, emollient, moisturizer, smoothing out whatever needs smoothment. . . . Pond's Moisture Cream, renamed Light Moisturizer, is for young, young skins. We know one model who uses this and nothing but. . . . They're all allergy-tested and hypoallergenic, a big Pond anybody can afford to do a little fishing in.

(More Ready Beauty, page 38)





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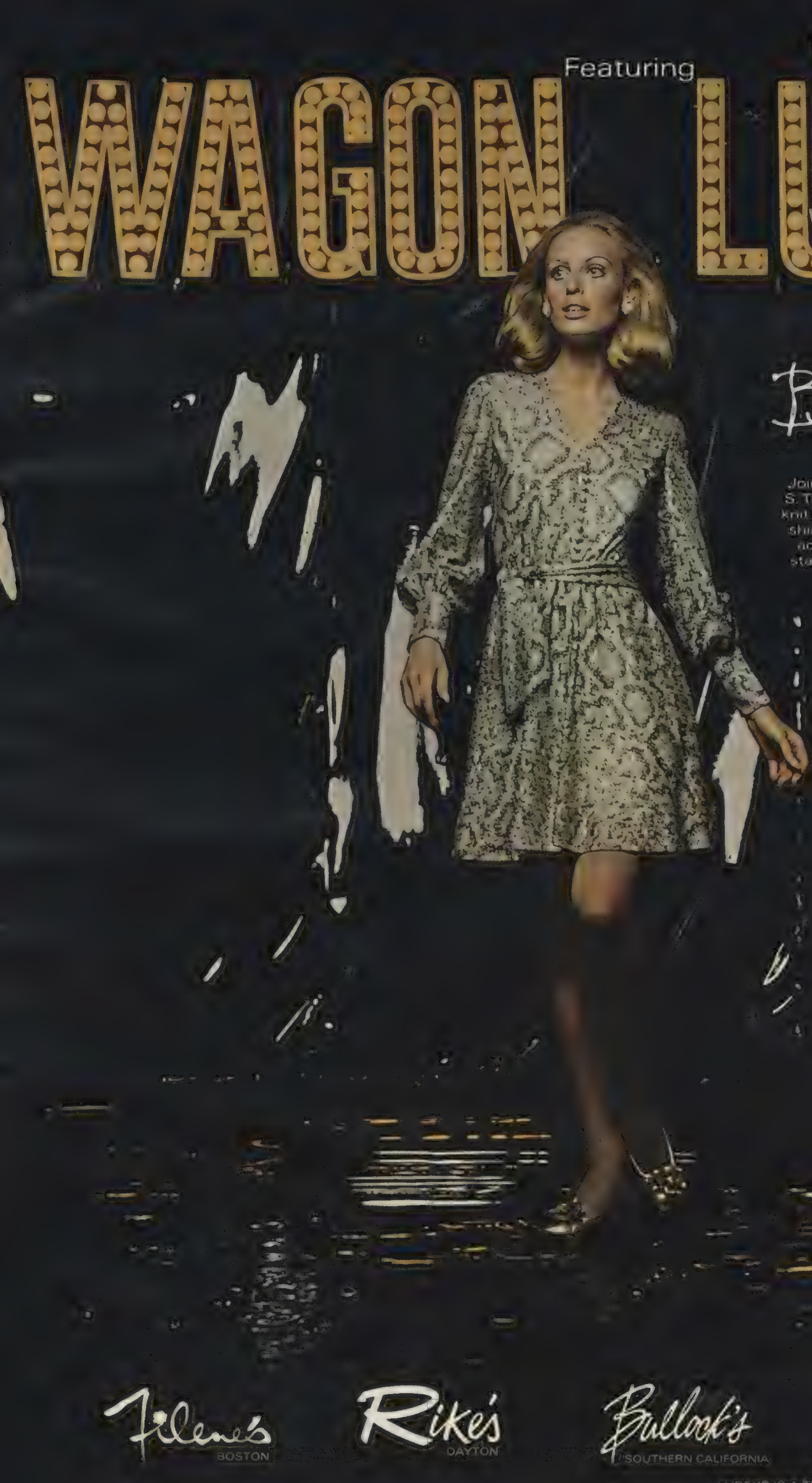
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Goldsmith's MEMPHIS

Sanger-Harris

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Featuring

WAGON LUREX

Filmés

BOSTON

Strike it brilliant in Arkay's long tunic, belted bright and low over a flowing pleated crêpe skirt; or strike some sparks in Junior Accent's tailored herringbone with a wicked glint knit (left). The light fantastic. Lurex® metallic yarn



Bullock's
SOUTHERN CALIFORNIA

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FASHIONS SHOWN AVAILABLE AT ALL THESE FINE FEDERATED STORES

WAGON LUREX

Featuring

Bullock's

SOUTHERN CALIFORNIA

Stake out your own dazzle and glow... in Mr. Mort's longer-than-ever seductive cardigan with just enough cling; or scintillate in Jonny Herbert's shining new evening knit, combining the current tunic and long skirt (left). The shimmer and shine, Lurex® metallic yarn.

Filene's BOSTON

foley's HOUSTON

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Rike's DAYTON

PAINT YOUR WAGON LOCAL PREMIERES LISTED ON THE NEXT PAGE

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Local Premieres in these cities:

CITY	THEATRE	DATE
Akron, Ohio	Falls	12/25/69
Albany, New York	Fox Colonie	12/25/69
Albuquerque, New Mexico	Sunshine	12/25/69
Atlanta, Georgia	Tara	10/29/69
Austin, Texas	Cinerama	12/25/69
Baltimore, Maryland	New Theatre	11/05/69
Boston, Massachusetts	Cleveland Circle	10/29/69
Buffalo, New York	Colvin	11/12/69
Calgary, Canada	Calgary Place	12/25/69
Charlotte, North Carolina	Carolina	12/25/69
Chicago, Illinois	Cinema 150	10/29/69
Cincinnati, Ohio	Carousel	11/05/69
Cleveland, Ohio	Cedar Center	11/12/69
Columbus, Ohio	Eastland	11/12/69
Dallas, Texas	Wilshire	10/29/69
Dayton, Ohio	Salem Mall	11/12/69
Denver, Colorado	Cooper	10/29/69
Des Moines, Iowa	Riviera Theatre	11/12/69
Detroit, Michigan	Madison	11/05/69
Edmonton, Canada	Garneau	12/25/69
Fort Wayne, Indiana	Jefferson	02/04/70
Fort Worth, Texas	Village	10/29/69
Halifax, Nova Scotia, Canada	Scotia	12/25/69
Hartford, Connecticut	Cinema Newington	12/25/69
Honolulu, Hawaii	Queen	12/25/69
Houston, Texas	Gaylynn	10/29/69
Indianapolis, Indiana	Eastwood	11/12/69
Jacksonville, Florida	New Florida	12/25/69
Kansas City, Missouri	Capri	11/11/69
Las Vegas, Nevada	Boulevard	03/28/70
Los Angeles, California	Pacific Cinema	10/22/69
Louisville, Kentucky	Cinema I	11/05/69
Lubbock, Texas	Winchester	12/25/69
Madison, Wisconsin	Esquire	12/19/69
Memphis, Tennessee	Memphian	12/25/69
Miami, Florida	Bay Harbor	12/17/69
Milwaukee, Wisconsin	Cinema I	11/12/69
Minneapolis, Minnesota	Cooper	11/05/69
Montreal, Quebec, Canada	Alouette	10/30/69
New Orleans, Louisiana	Translux Cinerama	10/29/69
New York City, New York	Loew's State II	10/15/69
Norfolk, Virginia	Garden Theatre	12/25/69
Oakland, California	Century 21	12/25/69
Oklahoma City, Oklahoma	Quail #1	11/05/69
Omaha, Nebraska	Indian Hills	11/12/69
Orlando, Florida	Beacham	12/25/69
Ottawa, Canada	Nelson	12/25/69
Philadelphia, Pennsylvania	Randolph	10/29/69
Phoenix, Arizona	Cine Capri	12/25/69
Pittsburgh, Pennsylvania	Squirrel Hill Theatre	11/05/69
Portland, Oregon	Paramount	10/29/69
Providence, Rhode Island	Elm	12/25/69
Regina, Canada	Capitol	12/25/69
Richmond, Virginia	Willow Lawn	12/25/69
Rochester, New York	Towne	11/05/69
Sacramento, California	Century 22	11/12/69
St Louis, Missouri	Translux Cinerama	11/12/69
St Petersburg, Florida	Century Mall	12/19/69
Salt Lake City, Utah	Century 21	11/12/69
San Antonio, Texas	Park Central #2	12/25/69
San Diego, California	Cinema 21	12/25/69
San Francisco, California	St Francis	10/29/69
Saskatoon, Canada	Paramount	12/25/69
Seattle, Washington	Music Box	11/05/69
Syracuse, New York	Genesee	12/25/69
Toledo, Ohio	Cinema I	11/05/69
Toronto, Ontario, Canada	University	10/30/69
Tucson, Arizona	Catalina	02/04/70
Tulsa, Oklahoma	Fox Plaza	12/25/69
Vancouver, British Columbia	Stanley	10/30/69
Victoria, Canada	Haida	12/25/69
Washington, D.C.	Apex	10/29/69
Winnipeg, Canada	Gaiety	12/25/69
Wichita, Kansas	Sunset	12/25/69

BEAUTY CHECKOUT

October 15

A young triumvirate talks about beauty and makeup

The girls of today use and enjoy makeup for beauty, for fun. Because they dream and because they dare, they have given—as individuals—more beauty to the world in one glorious mass effect than any other group in history. Stopped a moment in various midflight, three of the most imaginative—world-whirling, head-turning girls who tell makeup like it is with them. . . .

Penelope Tree

Occasional model Penelope Tree, American in London—at the moment—is thinking "foundations in colours. It would be nice if people could shine at night in a sort of translucent pale-blue skin, pale-mauve skin, or skin the colour of the inside of a conch shell, a colour that has tints of pink, mauve, blue, silver, green *very subtly* so that different lights and shadows reflect different faces. And eye makeup could correspond to the skin colour—deep-blue shadow with the palest blue skin, et cetera; a brunette would look marvellous with terra-cotta skin and orange shadow beneath the eyebrow. I love the idea of woad and Queen Boadicea. Yesterday I chopped up silver sparkles in the meat grinder so they were really tiny, almost like dust (not New York dust, *London* dust, which is really fine), and mixed them up in my powder. That was quite a nice effect because any old light is instantly flattering to the face. And blinding to onlookers—one girl even used my face as a mirror to put her lipstick on."

Veruschka

Supermodel Veruschka talked a quick streak down the middle of a hectic day at the photographer's studio in New York, talked about a beautiful subject—herself—on and off camera. "In private life I wear no makeup, well, very little, just the eyes but not exaggerated. I always hate makeup in life that looks as though you worked on it; in pictures too unless it is very wayout. I always like to look like a natural beauty, which I am not. It is the same with my hair—I hate it when someone notices a hairpiece. I do not want them to know! I love to be natural, to be aware of my skin. I am never very elegant when I travel—no makeup, just sunglasses. If you sit on a plane for twenty-seven hours, it is terrible to have makeup on. My skin starts to dry out anyway, so I just use a moisturizer. When I wear eye makeup, I like to wear the same colour around the eye, shine all around and the same on cheekbone and ear. Today I use gold with white to give more shine for the camera, but I also love the very new, fresh look of blue or green under the eye but nothing on the lid. Sometimes I use a reddish-brown rouge at the hairline and on the tip of my chin for contouring and shading—and to emphasize a suntan. For my mouth, I like the bottom lip paler, use a beige lipstick. But first I outline the mouth with brown liner, the side edges more for shaping and emphasis. Then, below the lower lip line I draw a line of white. It looks like no lipstick at all with a stain very very narrow around the outside. The white, which does not show, just highlights and accentuates the bottom lip."

Patti Harrison

Former model Patti Harrison, adorable wife of Beatle George, writes from London with luv: "I think eye makeup is essential, especially as I have very fair lashes. I like to make my eyes the most important feature. Depending on whether I have a tan, or my mood, or what-colour clothes I am wearing, I wear whatever-colour eye shadow accordingly, and put the same colour but a darker shade on the crease of the eyelid. So I might use pale green with green-black shadow, and for a more startling effect, middle-green poster paint. Blue-green is a good colour with deep lilac shadow, browns as well. I also use blue mascara. I think the naked look is fantastic if one is very suntanned, but if not, it can look most uncared for."

A girl needs a Saga Mink travel coat
She can't stay pent up in her penthouse all the time. There's no telling when a girl will get the urge to take off. And she has to travel in style, doesn't she? That's why she simply can't do without this Saga Pearl Mink, created by Alixandre. And any man who doesn't agree deserves to marry a hermit.

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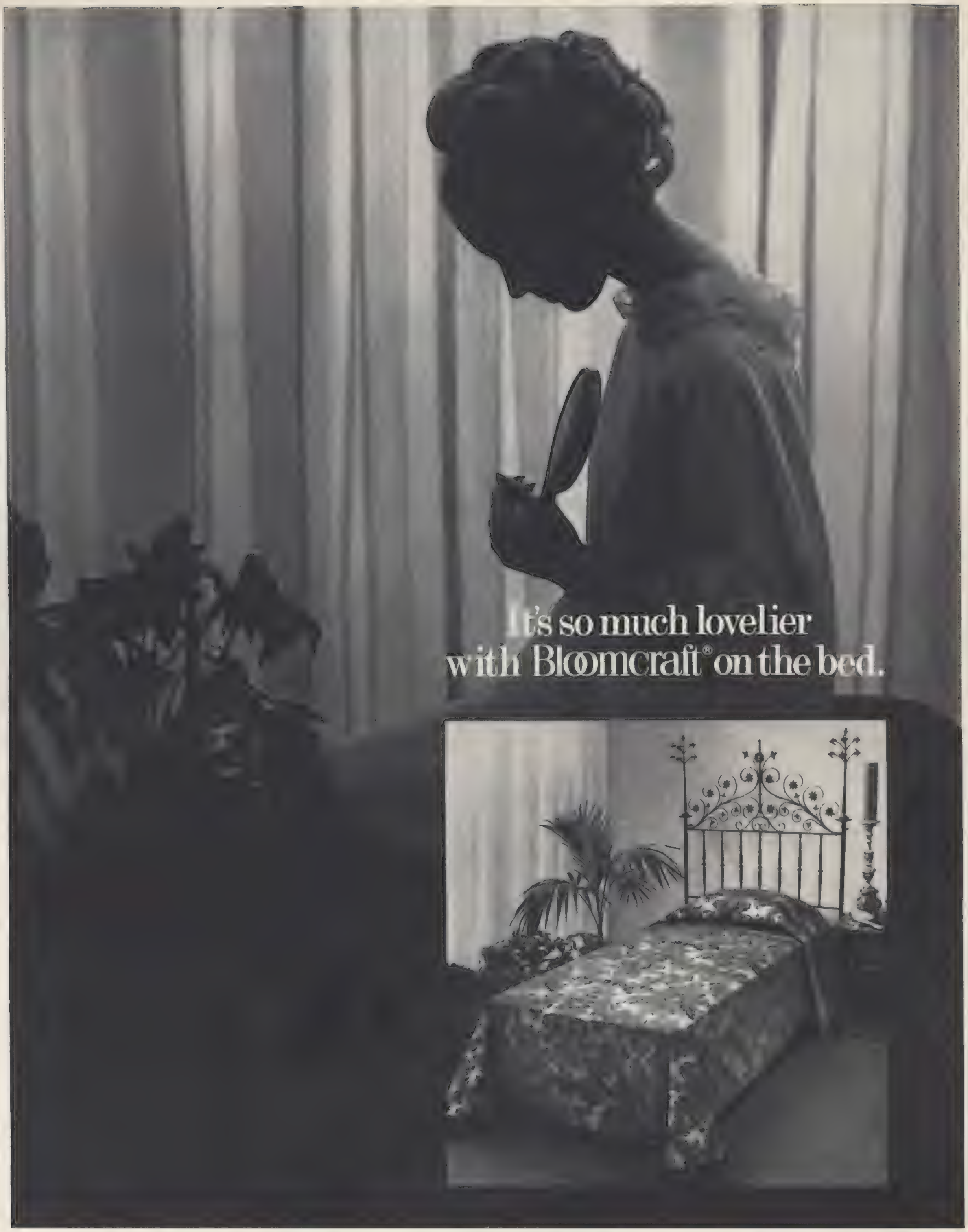
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Here's what Eileen about Stevens

Eileen Ford used to be a talented model.

In 1947 she started the Ford Modeling Agency with her husband and now she's a talented business woman.

Ford models are internationally famous, and so is Eileen. She judges beauty contests and makes many radio and TV appearances.

Eileen knows fashion and how to wear it. But she's never created her own fashion ideas. So we gave her our Forstmann basket weave and our Forstmann fancy bouclé herringbone and we asked her to try.

The red and white herringbone coat-dress hugs at the top and falls loosely below.

On the next page, she gave the shorts a full, flowing look. The daisies are made

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"I think every woman who visits Rome should see three things. The Imperial Forum, and The Piazza Del Campidoglio, and The Eve of Roma salon."—*Contessa Francesca Moroni*

Francesca Moroni is one of Rome's truly classic beauties. Hers is an ancient family—with a name celebrated throughout Italian history.

"We have a country place in Bergamo," says the Contessa, "but Rome is really my home. So, of course, I know and adore the Eve of Roma salon. My skin is very sensitive, and I love the *delicacy* of the Eve of Roma cosmetics and skin creams. And it is fun seeing all the people who come to the salon—the wives of the diplomatic set, the film stars, such elegant and fashionable women.

"I think all the new cosmetic ideas start in Italy. And the best ones of all at the Eve of Roma salon. It amuses me to see Eve of Roma ideas turn up months later—or sometimes years later—in countries halfway around the world."

This year's most exciting Eve of Roma idea is the fabulous new Roman Beige look for fall.

It is a honey, tawny, golden-bronzy glow that comes from very special Eve of Roma cosmetics. How do you achieve it? With Eve of Roma's Velvet Touch Liquid Foundation, in sunny "Roman Beige." And Roman Glow Blusher. And Eyeshadow Accento Italiano in delicate new Roman Beige tones—and the glimmering new Roman Beige lipsticks.

Today, Eve of Roma skin preparations and cosmetics are being sold *right here in America*, so you can see the entire new Roman Beige Fashion Collection at beautiful American stores like Bloomingdale's, Lord & Taylor, Marshall Field, Rich's, J.W. Robinson and Filene's.



Contessa Francesca Moroni, leaving the famous Eve of Roma salon at 116 Via Veneto.



"My husband shows his horses at meets in France and England and South America, and I love to go with him. But even more I love coming home to Rome."



Eve of Roma: authentic, imported Italian cosmetics and skin preparations.

Eve of Roma



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VOGUE'S READY BEAUTY

The refreshments are marvellous

Somewhere between the rushy daytime and the jazzy evening comes the Narcissus hour when you ease yourself into a soul-soothing, mesmerizingly fragrant Caron bath and contemplate whether or not you should open that bottle of Dom Perignon you've been saving all month. Newest blisses among the Caron Water-Wonders are Oil for the Bath and Fleurs de Rocaille soap. The bath oil emulses throughout the tub, surrounding you with a heady haze of Fleurs de Rocaille, Bellodgia, or Nuit de Noël, and filming your skin with scented softness. The soap, in yellow-gold, is thick with the brilliant, beloved smell of rock-gardens, and comes three to a box. Also, Bellodgia-lovers will be pleased to find that their pink, crushed-carnation soap has been newly and engagingly packaged.

Oil depletion allowance

Most girls past their jeunesse dorée awaken later or sooner to the ominous flakes on arms, legs, and bottom that mean the body skin is losing its lubricants. It appears then both apt and exceedingly ept of Dorothy Gray to bring us a restorative called Secret of the Sea Moisturizing Body Lotion, which is pale, underwater green and has the same breezy scent of all the other Secret of the Sea creams and balms. It disappears greaselessly, leaving one's skin ineffably soothed, glossy, and tactile, which makes it eligible for post-bath and pre-ski protection, among other benefits. The bottle is gold-patterned white plastic, and very pleasing.

Face wash in the French manner

Ever since the Parisii decided, in the year 360, to scrub Lutetia as a name for their home town (Paris, as if you didn't know), the French have exhibited a nice talent for maintaining the best of both worlds. Lancôme of Paris has just achieved an admirably-formulated cleanser which should delight both the women who are fearful of washing their faces because of dryness, and the ones who wouldn't dream of not washing. Ablutia, this triumph of Gallic inventiveness, is a sopping-rich cream that cleanses deeply and luxuriously, then washes off with water. Lancôme assures us that steady use has a way of refining the skin's texture and discouraging blackheads, and has packaged it both in a tube and also in a jar with its own pink-and-white terry mitt for more agreeable service.

(More Ready Beauty, page 42)

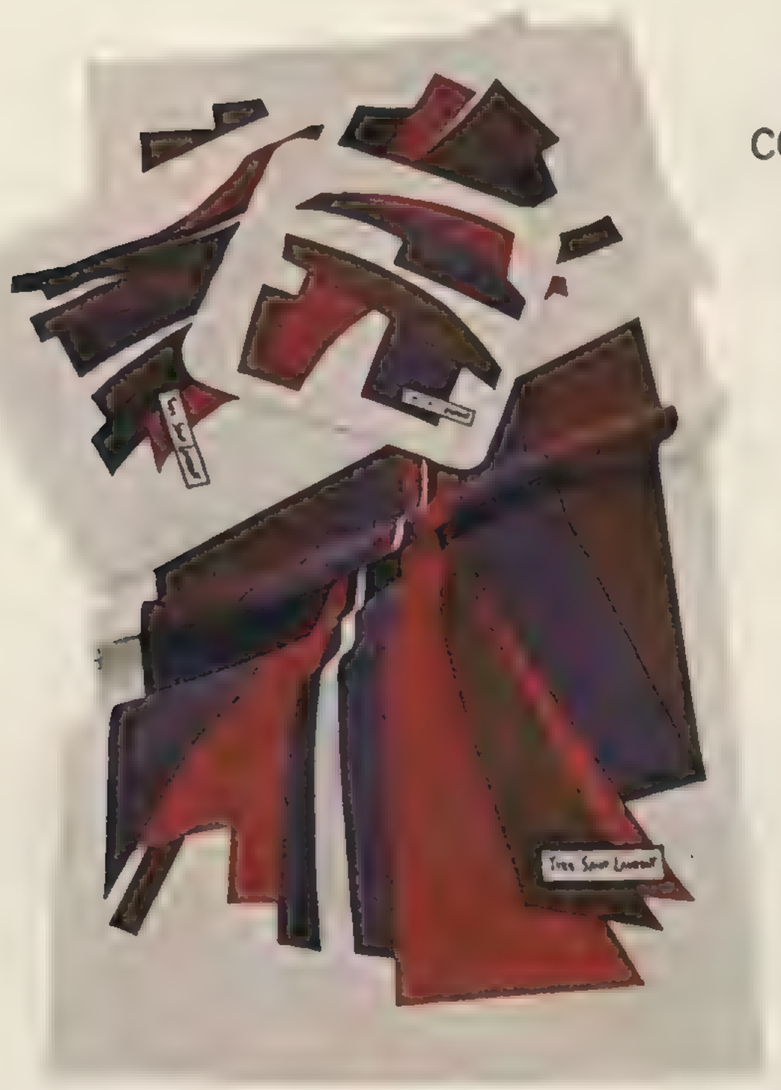
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VOGUE'S READY BEAUTY

Saint's alive

Saint's alive. And well. And his deliciously romantic clothes are worn by some of the most sweetly-scented women around. What these long-limbed sylphs are onto under their signature scarfs and chain belts, is an Yves Saint Laurent scent you spray on. Six hundred misty, delicious servings of Eau de Toilette "Y" are housed in a sleek bronzy aerosol that, thanks to a fast-acting refill, never need retire from private life. And, if a little silkening with its scent is what your own limbs prefer, there's a Foam "Y" that fluffs on, turns skin to velvet on contact.

Merlin in a lab coat

Some young complexions seem to have a hex on them. Allergic to being thirteen or thirty, they are also wildly hostile to the very medications that might mollify during those vexing times. Which is why, now that there's Marcelle's Formula 24, far fewer girls will wish to blot themselves out of sight. By what surely must be dazzling physics, Formula 24 cosmetics manage to emerge from their test tubes *both* medicated and hypoallergenic. While it sweet-talks sensitive skins, offending none, the Formula 24 collection is all business when the business is quelling rebellion. The treatment—cleanser, freshener—makes problem-causing bacteria most unwelcome. Then there are four makeup shades, a pressed powder and, finally, Formula 24 Creme which clears blurs faster than a camera's focus.

Choosing your companions with care

Since you can never be too rich, too thin, or too beautiful, any lapse in your per diem beauty diet can set you back faster than measles. It is, therefore, recklessly self-defeating to neglect an established regimen merely because you are programmed for a fortnight in Biarritz. To accommodate peripatetic behaviour, the Imperial Formula people have collected their wits and products about them and stashed transit portions of eight in a rose vinyl repository. The assemblage, one of those long, slim, shallow arrangements that slither into next-to-no suitcase space, is loaded with beauty helpmates. Amongst them, Imperial Formula's super-rich creams, smoothers, soothers, liquids that cleanse, lotions that stimulate, and a brace of treatment sticks that slick on even more emolliency. Accoutred with the Face Care Collection, there's really no limit to how far you can go.



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Manchester.....McQuade's
Nashua.....Miller's

New Jersey
Newark..Hahne & Co.—all branches
Phillipsburg....Orr's Dept. Stores

New York
New York.....Gimbels
Binghamton.....Fowler, Dick & Walker
Endicott.....Burt's

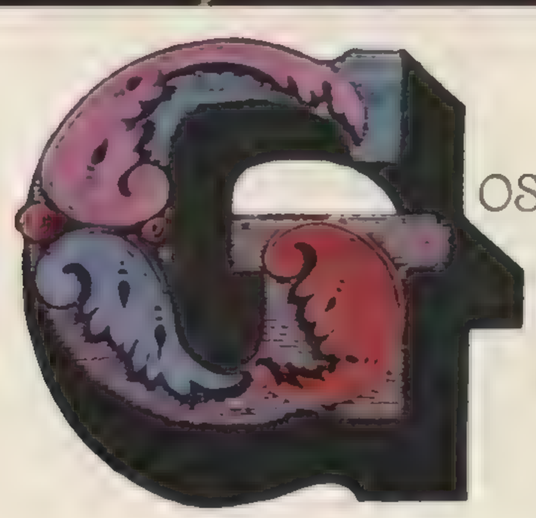
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Stroudsburg...A. W. Wyckoff, Inc.
Warren.....Levinson's
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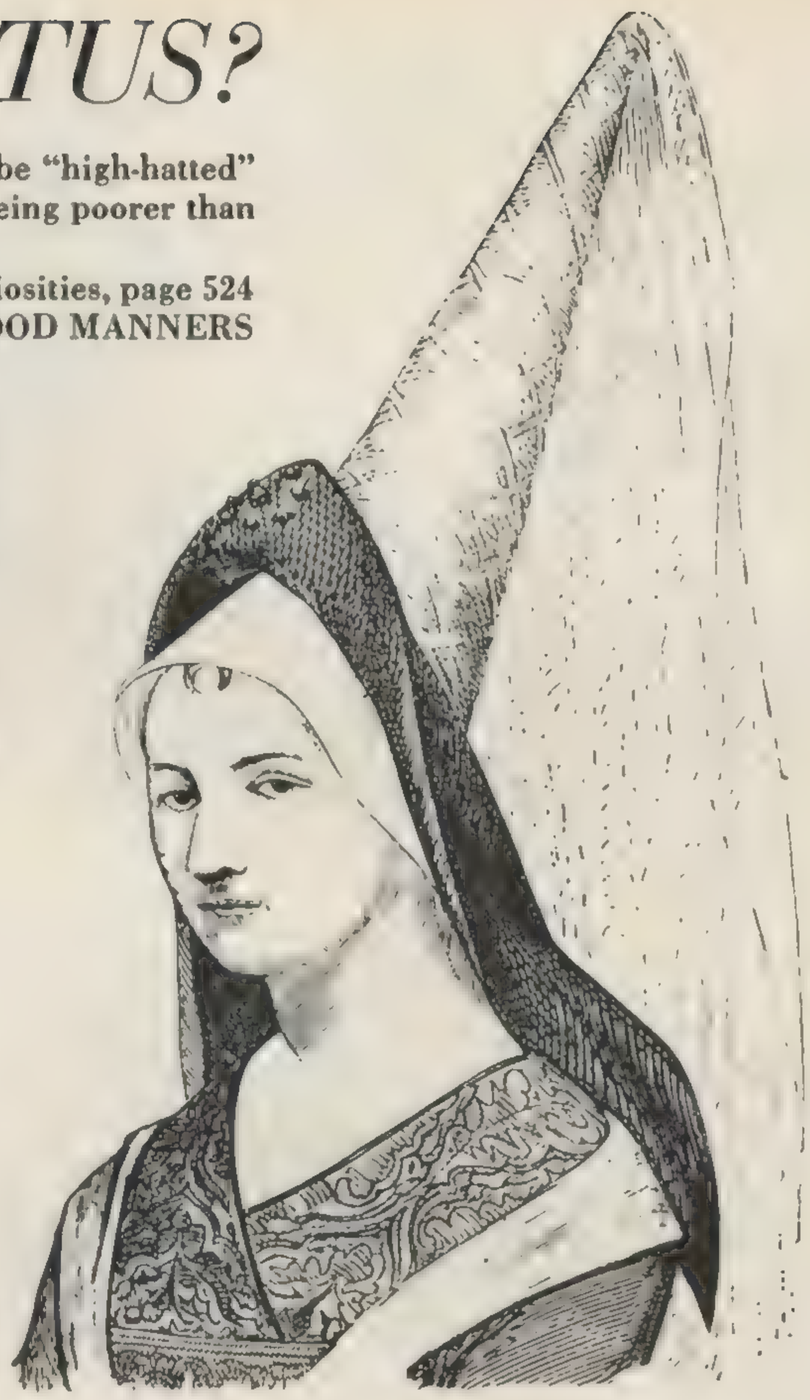
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From Customs & Curiosities, page 524
VOGUE'S BOOK OF ETIQUETTE AND GOOD MANNERS



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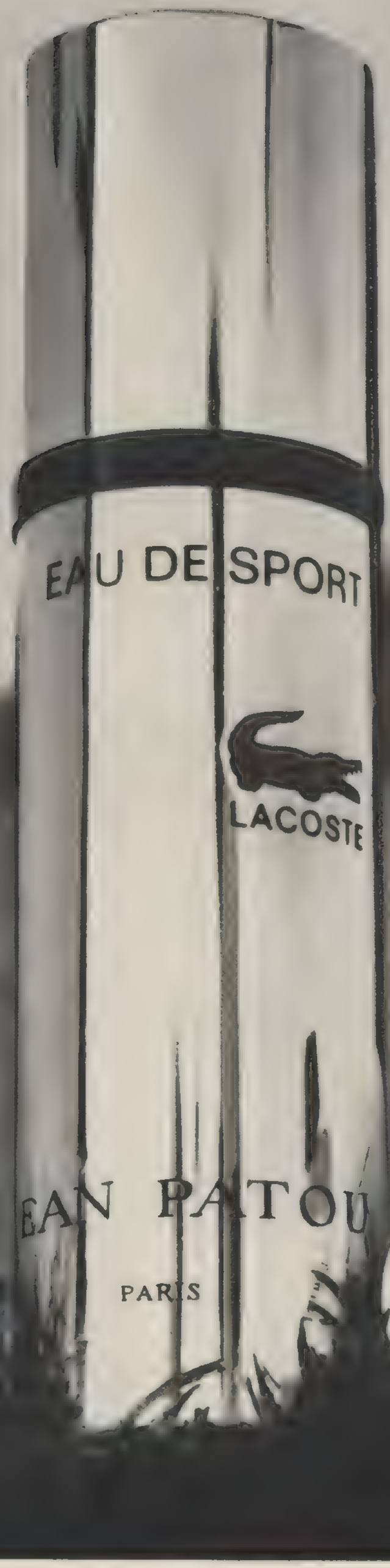


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VOGUE'S

The sun-spangled Halfin-Fürstenberg wedding in France



1



2



3

A gypsy brilliance—young, joyful, high-key—lighted the French provincial wedding of Diane Halfin and Prince Eduard Egon zu Fürstenberg, son of Princess Clara zu Fürstenberg-Agnelli, in the village of Montfort-l'Amaury. The flocks of young among the five hundred guests at the outdoor reception flittered like nonesuch butterflies among a field of tables covered in cowslip yellow. But no one looked more Romany romantic than the bride, daughter of M. and Mme. Léon Halfin-Nahmias, in a white dress, designed for her by Marc



4

NOTEBOOK



5

Bohan and sashed and flounced in butterfly colours, that she wore with a wreathed shepherdess hat. The reception, to the tambourine-jangled music of a Russian band, stirred gypsy echoes with a quick, vivid sense of Now.

1. The bride and groom with the Russian band. 2. Madame Léon Halfin-Nahmias. Princess Clara zu Fürstenberg-Agnelli, Princess Ira Fürstenberg. 3. Conte Ruy Brandolini d'Adda, Mlle. Diane de Grasset, Conte Leonello Brandolini d'Adda, Donna Verde Visconti di Modrone. 4. Luncheon at l'Auberge de la Moutière. 5. Prince and Princess Eduard Egon zu Fürstenberg. 6. M. Hubert Guérand-Hermès, Comtesse Arnaud de Borchgrave. 7. Mlle. Irith Federmann. 8. Signor Chicco Carimati, Mlle. Deborah Dufour. 9. Mlle. Gida Carvalhosa, Mlle. Sylvia Casabianca, Signor Gian Piero Dotti.



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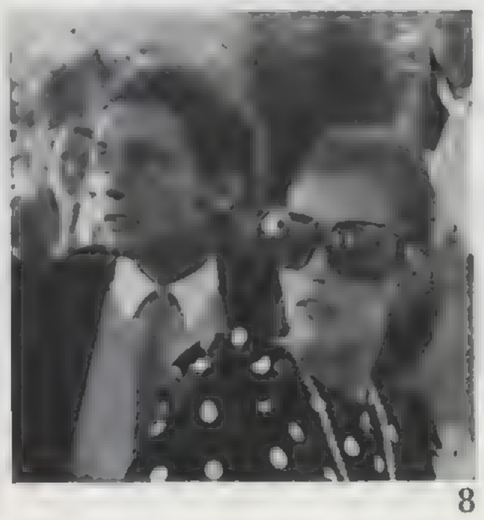


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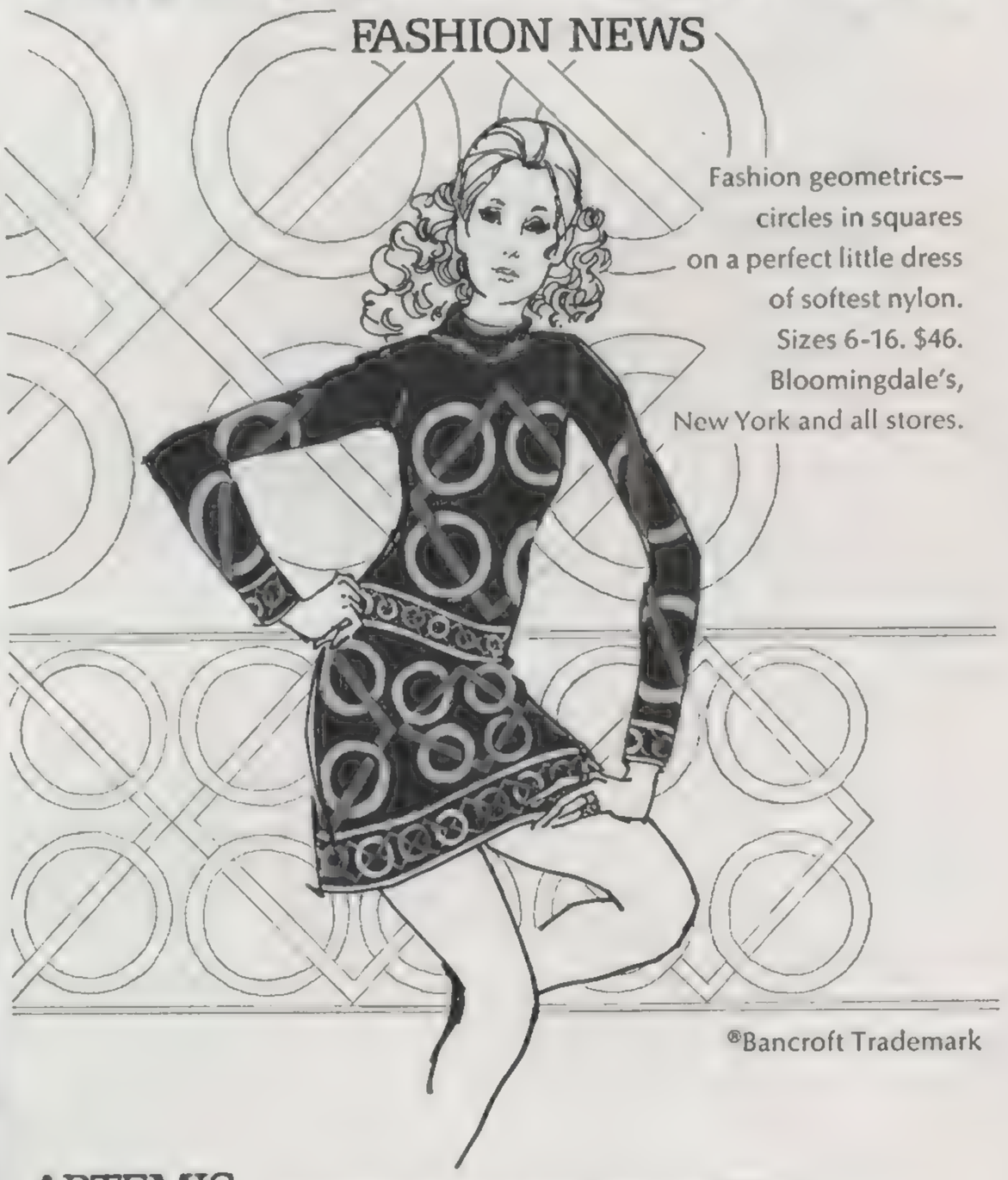
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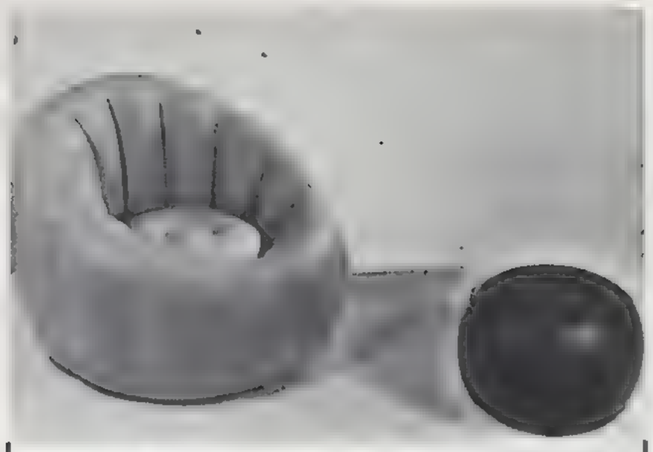


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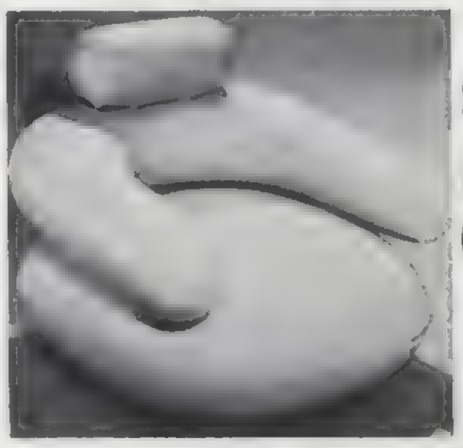
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VOGUE'S SPOTLIGHT

Movies

BY ARTHUR SCHLESINGER, JR.

Medium Cool, "*raw actuality*"

Medium Cool is a notably imperfect film. It is uneven and untidy. Its attempt to merge the documentary and theatrical genres does not really work. It is filled with incomplete scenes, undeveloped motifs, unconvincing contrivances, and loose ends. Yet it speaks more to the American condition than any film in a long time.

As the film opens, a man photographs an automobile accident but makes no move to rescue the victim. He is a television cameraman, an extension of the machine he operates, wholly uninvolved in what he sees through the antiseptic lens. As the film closes, he has himself moved from voyeur to victim; someone else is avidly photographing the accident in which he is killed.

The two accidents frame the film, and their irony is not subtle. The reels between record the process of conversion. The narration here has that air of improvisation that at times suggests raw actuality and at times bad planning. The photographer watches an honest Negro taxi driver being bullied by the police and is himself bullied by the driver's Black Power friends. He learns that his television station has been turning over his shots of demonstrations to the FBI. He falls in love with a young widow, a refugee from the coal region of West Virginia. In the meantime, the horrors of 1968 flash by in the background—Dr. Martin Luther King, Jr., is murdered, Robert Kennedy is murdered, students protest Viet Nam, poor people go to Resurrection City, the National Guard practises riot control, the hippies descend on Chicago for the Democratic convention.

The convention gives the film its climax. The widow's thirteen-year-old son runs away, supplying his mother the excuse to pursue him through the riots. The dramatic manipulation here is artificial, and fiction clashes with the authentic violence of the newsreel footage. The point is made by the film when, as the Chicago police break out canisters of tear gas, one hears the cry on the sound track, "Look out, Haskell, it's real!"

The film was written, directed, and photographed by Haskell Wexler, the cinematographer. The visual effects are brilliant, if not always relevant. What is less expected is Wexler's sensitive touch with actors. Harold Blankenship as the boy, with his scrawny face and his mixture of suspicion and trust, gives the best child's performance in years. Verna Bloom is marvellously delicate and right as the gentle girl from Appalachia. The other parts are cast and played with a fine sense of American types. But the effort to fuse drama and life fails. In the end Wexler could not find what Eliot used to call the "objective correlative" of his invented drama—that is, "a chain of events which shall be the formula of that *particular* emotion." Only in the loosest way is there connection between the fictional protagonists and the police riot; and the result is an ineradicable gap in the film's inner structure.

Medium Cool emerges more as an explosion of images than as a work of art. Still, Wexler does communicate a passionate concern about the American crisis. More surely than any other recent film, this one lays bare our angry, vivid, and precarious society, consumed by hostility and bewitched by violence. How can anyone in Washington see *Medium Cool* and proceed with business as usual on Viet Nam, poverty, and racial justice?

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VOGUE'S SPOTLIGHT

Books

BY JEAN STAFFORD

The Throwaway Children, "*outrages*"

In *The Throwaway Children* (Lippincott) Lisa Aversa Richette has made a scrupulous and alarming examination of juvenile delinquency and the emotional disorders that bring it on; she has made a shocking report of the slipshod, antiquated, and sometimes barbarous ways in which the tragic mess is being handled; and she has made a fervent plea that something positive and radical be done to save the children. Mrs. Richette, a lawyer, drew on her ten years' experience as Assistant District Attorney in the Juvenile Court of Philadelphia to illustrate and bolster her argument that the shibboleths on which society has relied so long are obsolete; the abolition of evil does not come about through routine and arbitrary punishment. For some imprisonment may be therapeutic, but for many it serves only to aggravate the despair and hatred that impelled their outrages.

Most of the cases that came before Mrs. Richette were predicated on abuses and violations to the miscreants long before they became miscreant: They had been neglected by alcoholic mothers, tied to trees by troglodytic fathers, sexually assaulted by kinsmen, ridiculed by their parents, abandoned by them, set dreadful examples of hysteria, of dishonesty, of licence, of self-indulgence, of every sort of effrontery to dignity and joy. And, in consequence of these early damages, the children had stolen, raped, become drug addicts, murdered. Vincent, at thirteen, killed his apparently respectable mother and father by emptying a .32 revolver into them. Authorities later discovered that the house was crammed with mindless pornography, that there were no doors to the bedrooms or the bathroom, that the boy suspected his mother of assignations. Vincent is a patient in an enlightened mental hospital and hopes to study to be a psychiatrist. He is one of the lucky ones.

Ava, a girl from a good family, is one of the throwaways who will remain thrown away. Pregnant by any one of fifteen men (she had kept a score card for the period in question; seven of them were police officers), she was sent to a correctional institution and left her baby in the city hospital where it was born. Her mother, pathologically frigid, had tried to inculcate her with the belief that sex was filthy and wicked and had, of course, achieved exactly the opposite of her goal. Sent finally to a proper mental hospital, Ava soon left with a male patient and, for all intents and purposes, vanished. Incorrigibles like this, aging rapidly through drink and disease, reappear in the courts for the rest of their unnatural days.

Occasionally, a child sent to a house of detention or a psychiatric hospital will profit, but only if the circumstances are wholesome; too often young felons are put away with adults in overcrowded, understaffed prisons lacking facilities for education or amusement or guidance. Wayward when they go in, they may be criminal when they come out. "Delinquency" is a portmanteau term including misbehaviour of all sorts and degrees, from mischief to murder. More often than not the punishment is a bad fit for the crime.

Fortunately, reforms are gradually evolving. Trade schools, storefront youth centres, part-time jobs, counselling by qualified psychologists and social workers—all are hopeful signs. Lest through our irresponsibility we return the world to savagery, our concern must materialize in action.



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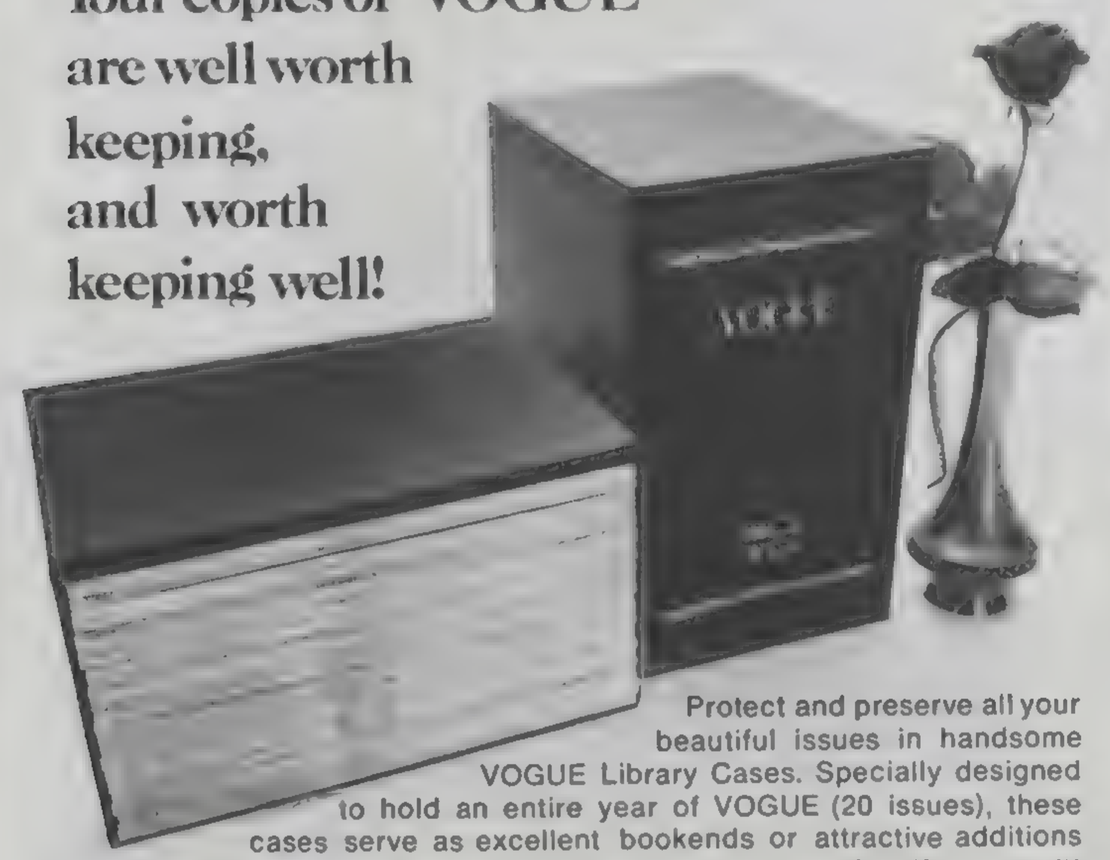
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VOGUE'S SPOTLIGHT

London

BY QUENTIN CREWE

"What is fair in this land of fair play?"

The first sign that our long hot summer was over was that we could once again see Eros, that statue in the centre of Piccadilly Circus which, in palmier days, was known as the hub of the Empire. The god of love never seemed a particularly appropriate symbol of British power, but lately it has been obscured by more than the eclipse of empire. We have not been able to see it because it has been densely surrounded by a seemingly unchanging, unmoving crowd of young people. They were boys and girls of all nationalities bound together by knapsacks, inertia, a common dislike of authority, and possibly some regard for Eros. They had a certain pretty lassitude, but this engendered the suspicion that they were all immobile with hashish or worse.

At midnight they would rise like a flock of starlings, leaving one of their number to clear up the débris of ice-cream cartons, cola bottles, and, the censorious claimed, hypodermics. They then went to sleep on the lawns of Green Park and St. James's Park, to the increased horror of the staid. At the first nip of autumn they scattered, one supposes, to the countries of their origin.

I miss them rather, because they provided a little light relief in what is usually our silly season, but which, this year, had proved to be unusually earnest as well as hot. Ulster, the behaviour of the French franc, our striking steelworkers, and sundry other disasters had interfered sadly with our holidays, our time when sport and the sporting instinct, on which we pride ourselves, usually predominate.

We have, however, managed to keep some of the traditional fun going. A great discussion blew up at the revelation that our pre-World War II Military Attaché in Berlin had, in 1938, put up to the Foreign Office the suggestion he should shoot Hitler. The Attaché, Sir Noel Mason-Macfarlane, had got himself a suitable apartment past which Hitler often went. Like any respectable hunting man, he had a good rifle. He would be happy to perform the deed.

The Foreign Office pondered for some time, eventually deciding against the idea. Their objection was not based on any belief that it might be an act of murder nor on the possibility that it might be impolitic. They informed Sir Noel that his plan was "unsporting." We all mulled this over vigorously. A few very rational people thought that Hitler might have been replaced by someone who was a better general, which would have led to a rapid British defeat. There was some discussion as to whether a man seated in a moving car constituted the unthinkable—"a sitting target." It was decided that wheels were the equivalent of wings, so that, while it would be improper to shoot a running pheasant or dictator, a flying bird or motoring tyrant were fair game. The *Times* finally weighed in with an editorial that relished the thought of assassinating Hitler but in the end decided that political murder, particularly in peacetime, is wrong. All of which makes one wonder whether it is the sporting code that has spared us any assassinations in this country since an almost unknown Prime Minister, Spencer Percival, was killed in the lobby of the House of Commons in 1812.

Meanwhile, the League Against Cruel Sports has hit upon a novel method of protecting animals. For twelve thousand dollars it has bought seventeen acres of land in what they say is the mid-



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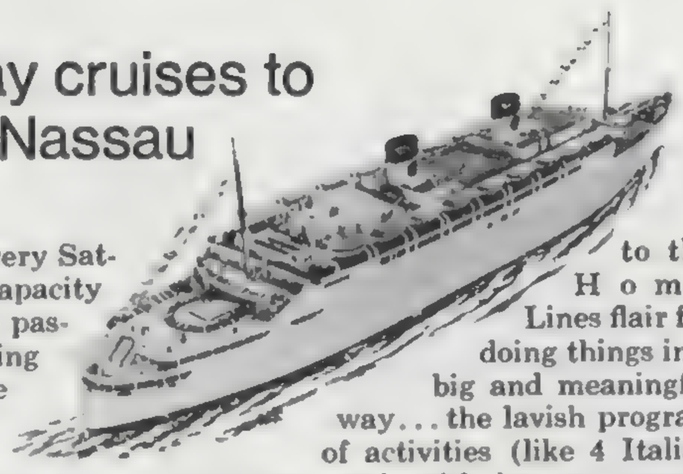
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Spotlight—London

(Continued)

dle of the Devon and Somerset staghound hunt. "It is going to hit them hard," said the League's chairman, Ray Rowley, "like a minefield in the centre of their hunting area, and the League will blow them up every time they land on it." The hunters maintain that they only go to that area three times a year. "So they've come a bit of a cropper this time, ha-ha," said Robert Nancekivell, the joint master of the hunt.

In passing, it is pleasant to note that the dog lovers of Britain are taking heart from the NASA program. When the astronauts returned from the moon, infected perhaps with nameless lunar germs, twenty-one days in quarantine was thought sufficient for global safety. Why then is it a law in Britain that if you take a dog abroad it has to stay in quarantine for six months when you return? It is not fair. A big thank-you then to NASA from the doggies of England.

But what is fair in this land of fair play? Sir Roy Harrod, one of our most distinguished economists, appealed to our income-tax authorities to be allowed depreciation on a hut he had built in his garden to house his library. He described the hut as a workshop. He was told he was a professional man, not a trader. A trader could claim, but not a professional man. Professional men are too grand to claim. Sir Roy had struck an awkward conflict but he ought to have known the rules—snobbery comes before fair play in our precedence of important concepts.

"When the girl behind the counter addresses one as 'lovie' or 'dearie,' one might puff out one's chest and say: 'Do you realize that you are speaking to a professional, a very important sort of person?' " observed Sir Roy. But he added sadly, "I confess I should rather have had the money."

It is fair play, however, that gives the British no memory. No historical memory for grievances, that is. The aspect of the Irish crisis which most puzzles us in England is how they can be bothered to celebrate, with passion and violence, events which took place in 1690 with the Battle of Boyne. Once when I went round an ancient Irish castle, the guide started his lecture with news and chat of St. Patrick's arrival in 433 A.D. He guided us with a wealth of relived incident through plenty of centuries. Suddenly he glowered at me and said, "In 1171 Strongbow came to Ireland and that is not a subject which can be lightly discussed with an Englishman present." And that was that for the day.

No one is quite certain whether it is fair play that our national prankster Jonathan Routh should set himself up as a serious artist. Routh is famous as having imported the television game *Candid Camera* to Britain. He had his first exhibition at the Portal Gallery. He paints nuns in unlikely poses—waving goodbye to an empty bus in the jungle or leaping over the Acropolis. The reason he gives for painting nuns is that he can not draw legs. He once drew a man. What sort of man? A monk. On the first day of the show he sold nineteen pictures. A nun leaping out of a window clutching an umbrella brought $120. The paintings have a primitive charm, although critics are pained when Routh says he can turn out three a day. New York will soon have a chance to judge as Routh plans to bring his work there.

What does not seem fair is Christopher Booker's book *The Neophiliacs*. This purports to be a portrait of the revolution in Britain in the 'fifties and 'sixties. From a cursory reading it would appear that Britain has been living out a false myth. Largely it seems to be, according to Booker, the fault of Mark Boxer, possibly the fault of Ken Tynan, and somewhat the fault of David Bailey for taking too black photographs. It appears that we would have done better to follow the "powerful myth" of Jesus of Nazareth. Booker attaches amazing importance to words, explaining every mood by its slang. Maybe he should write philology. It might prove more useful than deriding his friends.



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VOGUE'S SPOTLIGHT

Movies

BY FREDERIC TUTEN

Duet for Cannibals, "*misleading*"

Duet for Cannibals, a film shot in Sweden in Swedish, written and directed by Susan Sontag, novelist and critic, has the misleading appearance of a formidable virtuoso exercise. On second viewing it proves to be more a work of art than a film willed into existence by intelligence and craftsmanship. Subtly directed, splendidly acted, *Duet for Cannibals* is a witty, bone-dry seriocomedy that fascinates and disturbs in turn. The film seems continually on the verge of revealing something portentous about Life and Politics. Always on the verge, until, suddenly, the film is over, and what inexplicable human chicanery you have seen *is* all there is. The motives of the characters have been synthetized into often ambiguous and contradictory action. The film left me admiring its aesthetics of psychological interplay rather than with a satisfying sense of having understood what the characters have meant to themselves and to one another. Sontag is not obscurantist, just a mystery writer who deliberately fails to explain her plot.

Dr. Arthur Bauer, attractive in a swinish way, fiftyish, arch-revolutionary theoretician engaged in writing his memoirs, is Sontag's anti or false revolutionary, an arrogant, self-aggrandizing trickster who blurs together revolution and his ego. Appropriately, he is heralded with a burst of music by Wagner, the quintessential egomaniac. Francesca, Bauer's neurotic, elegantly seductive wife, supports her husband's mystifications while composing her own. Tomas, an earnest student revolutionary hired by Bauer to catalogue his documents, and Ingrid, Tomas's impressionable girlfriend, are the fodder for the elder couple's psychological and sexual feast.

The cannibalistic duet sung by Bauer and Francesca slowly turns into a trio—alternating with Tomas and Ingrid—of intellectual and physical seduction, adultery, and Lesbianism. A subtitle to this film could be, You Are Who Devours You. In this vein, Tomas and Ingrid are made by Bauer and Francesca to assume the older couple's identities by wearing their clothes or wigs or false beards.

The film is brilliantly charted in setting and detail. Stockholm: pewter-grey sky, streets, people; the Bauers' house has comfortable furniture and dustless corners, a properly ironic setting for a revolutionary more at ease with a glass of wine than a Molotov cocktail. Visually and psychologically honed down, *Duet for Cannibals* is low-toned in mood and taste.

Sontag's camera moves in an unobtrusive middle range (there are infrequent close-ups or long shots) that distances and abstracts the film, but this neutralized terrain is lighted with humorous and macabre flashes. Bauer poses before a mirror declaiming revolutionary slogans and pulls his eyes slant to see how he would look as Mao. Francesca locks her pyjamaed husband in a closet while she makes love to Tomas; Bauer, who to that moment has been fanatically jealous, emerges from the closet—to which he all along had the key—in overcoat and hat and politely takes leave of his half-naked wife and her lover explaining that he must be off on pressing revolutionary matters. Satirical and absurdist elements such as these form the film's basic structure, and Sontag handles them, as she does the film, with discretion and sensitivity.

VOGUE'S SPOTLIGHT

Travel

BY DESPINA MESSINESI

Shorthand notes on Western Ireland

"Ireland is a luxury." Fields by the sea are a checkerboard of stone fences with carpets of millefleurs, cranberry . . . boggy fields grow purple loosestrifes, pale lilac orchids, small daisies. . . . Rainbows follow rainbows. . . . Houses with small thatched hoods over their doors, festooned with roses. . . . Beautiful hedgerows: hawthorn, sweetbrier, blackberry, fuchsia. . . . Thick whitewashed cottages with trim painted to match gardens of cottage roses, cabbage roses, delphiniums. . . . Collies . . . sheep initialled in colour (monograms in navy or red). . . . Brilliant geraniums, wild poppies, bigger than the French ones. . . . The winds smell of heathered honey.

Special treats: Fresh red currant tart with cream. Textured, grainy wheat bread. Sweet bacon, much less smoked than ours, cut thick. Salmon trout. Fresh, sweet, fried Dublin Bay prawns. . . . Pub treats: Infrared-toasted sandwiches with draught beer. West County Inn, Ennis, serves tea with delicious sandwiches: thick fillings of chicken, thin buttered bread.

At Old Bunratty, a sampler of a nineteenth-century village transplanted near Shannon, the smithy is actually working for the village, but the lovely gypsy caravan with spoke wheels is only for show. . . . Shannon Horse Caravans at Adare, County Limerick—thirty minutes from Shannon—rents new caravans with cushioned comforts, drawn by splendid dray horses.

People stopping at most country inns will find comfortable "bed and board" even on the spur of the moment, flowers at the entrances, shined brass, sprigged wallpaper. In Oughterard, a trim, tree-lined river village, Oughterard House Hotel is like a country house. . . . The new Connemara Gateway Inn is a shiny large motel on the edge of Oughterard. . . . At Clifden on the Atlantic shore, the pleasant guesthouse, The Priory, serves excellent food. . . . The brochure of the new Hotel Carraroe on Galway Bay is printed both in English and Gaelic, the language used in Carraroe, a preserve of Irish tradition.

Most visitors need a day or two to tune in on the speedy, heavy brogue, the Irish wit. One way to begin is to fly Ireland's airline, Aer Lingus. The fasten-seat-belt routine in Gaelic sounds guttural and incomprehensible, the same in English is a personal message—lilty and gentle. Nothing is too much trouble for the Irish who somehow manage to be pleasant, charming, interested without being subservient: "I'll get it for you, luv."

For travellers who plan to drive around Ireland, October through March, Aer Lingus has some excellent ideas, not expensive. For $299, Aer Lingus will pick up the tab for bed and breakfast, provide a Fiat 600 with unlimited mileage for fourteen days, and, of course, the round-trip economy fare.

The if's and but's: Stay no less than two nights in each city hotel, and share a double room with bath. (Top-notch hotels on the list—say, an Inter-Continental in Cork—cost $2 more for each night.) Departure and return flights are on specific dates. (Regular round-trip economy fare during winter season, $382.)

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Oct. 15 through Oct. 31

HOROSCOPE

ARIES. March 21 to April 19. The first Fire (rashness), cardinal (zest) sign. If for the first time you have a desire to organize your activities, then you are right, for your ruler, Mars, is in the sign of order, Capricorn. Late in the day of the 16th a perfect plan could be formed, but it wouldn't be effective until the 21st. If you find your associates proposing ideas that are costly and full of risk, let them go until after the full moon on the 25th. The 30th and 31st bring this very active month to a more harmonious ending.

TAURUS. April 20 to May 20. *The first Earth (dependable), fixed (modest) sign. A mixed situation might have to be faced on the 16th. One part is of a personal triumph; and the other, a judgment to be made concerning an extravagance. A surprise from someone you care for relieves the tension. The 20th to the 25th is not conducive to agreements in resolving any business matter. Extravagant promises will have to be resolved on the 30th. The last day, the 31st, is more peaceful.*

GEMINI. May 21 to June 21. The first Air (nervous), mutable (learn easily) sign. The new proposition offered you on the 17th will have to be quickly considered. By the 19th all opportunities are too flamboyant to be trusted. This flamboyant state seems to continue relentlessly as ideas and activity move out of true perspective. Events then rise to a crisis by the full moon on the 25th. The 30th (a crisis day) brings all controversial points of view into the open. The 31st slightly relieves tension but is not good enough for decisions or agreements.

CANCER. June 22 to July 22. The first Water (devotion), cardinal (impatient) sign. The air signs are difficult for you to handle. Get as much accomplished as possible on the 16th and 17th, for they are reward days. Unless your plans were well organized and resolved, the period from the 18th to the full moon on the 25th is too speculative to agree on anything. You may have wonderful ideas but an alternating current (Mars in Capricorn) makes it all too risky until the 30th when all matters come out into the open. The month ends on an easier note despite the great activity.

LEO. July 23 to August 22. *The second Fire (demonstrative), fixed (reserve-power) sign. The Air sign (Jupiter in Libra) provides interest in an exciting new friend on the 16th. On the 19th, you are over-impressed with a new idea that is too costly to support. On the 22nd, the one you care for startles you in a surprise move. The full moon on the 25th and 26th stimulates you into spending too much money. Do not lose your temper on the 30th. The last day, the 31st, restores quiet after a very active fifteen days.*

VIRGO. August 23 to September 22. The second Earth (accumulative), common (imitative) sign. The social demands on the 16th and 17th with Venus (social) in your sign have taken entirely too much of your time. When this ends on the 18th, you are free to return to your business activities. Your associates seem determined to continue to enjoy social life. If you find this annoying, the full moon could cause an open breach, with the tension reaching a crisis on the 30th. The 31st does ease off into a more peaceful ending.

LIBRA. September 23 to October 23. The second Air (vacillating), cardinal (restless) sign. The 16th starts off with an unexpected message. Be practical, which Librans find difficult, and resolve any difficulty quickly on the 17th. From then on the social scene will completely engage all of your time from the 22nd to the full moon on the 25th. Decisions or agreements seem to go awry the last week, reaching an impasse by the 30th. Calm is restored on the evening of the last day.

SCORPIO. October 24 to November 21. *The third Water (renunciation), fixed (retentive) sign. You are more organized with your ruler, Mars, in the well-regulated Capricorn. On the 19th, your actions seem or are extravagant. Partners may surprise you on the 22nd by repudiation. Wait until after the full moon to get back into a regulated state. If you are challenged on the 30th, the next day, the 31st, will be time enough to deal with controversy. Evening brings a happy ending.*

SAGITTARIUS. November 22 to December 21. The third Fire (freedom), mutable (congenial) sign. This period during the Libra Air predominance fans your enthusiasm into a new love from the 22nd to the full moon. Excessive avowals made in order to avoid an emotional storm could be the cause of a serious disagreement on the 30th. The controversial mood subsides in the evening of the 31st. This results in the pursuit of a new goal.

CAPRICORN. December 22 to January 19. The third Earth (self-preservation), cardinal (resourceful) sign. The 16th and 17th are your best days for accomplishment. Then during the waiting time, return to planning for the future. Five planets in Air Libra until the 24th take the initiative out of your hands. By the full moon you may just have to carry out orders. Avoid the crossfire of disputes on the 30th. The soft answer on the 31st should be especially muted.

AQUARIUS. January 20 to February 18. *The third Air (detached), fixed (inertia) sign. You have just one day, the 16th, to get practical chores attended to. From the 18th, you are moving fast, changing your course, particularly the social scene, with a galaxy of new brilliant friends on the 22nd. Take your direction at the time of the full moon. On the quiet day of the 31st choose that special friend for your own.*

PISCES. February 19 to March 20. The third Water (indulgent), common (diffusive) sign. You are being pressured by the organized establishment. To air your views, you will have to be social and continually deal with others. You may find this exhausting. Not until the 24th to the month's ending will you be allowed to return to the more personal affairs and to self-realization. The 30th may be too confusing for you to allay a dispute. The last day brings a more tranquil period.

BY MARIA ELISE CRUMMERE







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FOOD IN VOGUE

The André Massons: The chocolate chicken and the Chinese egg

BY NINETTE LYON

The great French painter André Masson, a towering figure in the grand and witty tradition of the Surrealists, now lives with his wife, Rose, in a happy, somnolent, almost old-fashioned apartment in St. Paul, the Paris *quartier* where North Africans and Israelis live side by side. Masson has always had an eye for the symbolism of objects, and food plays a rôle in several of his paintings—particularly "Monkeys Eating Fish" and "Horses Eating Birds," both visual jokes from his young days as a Surrealist.

Mme. Masson listened carefully to her husband and laughed when he said he no longer has the strength to be a gourmand. At their summer house in Aix-en-Provence, she indulges him with such dishes as chicken with chocolate sauce, chicken with ginger, and gâteau Poitevin.

Ernest Hemingway introduced the Massons to Greek food in a Montmartre restaurant; John Dos Passos, Scott Fitzgerald, and Archibald MacLeish introduced them to chili con carne. In the late 'twenties, the Surrealists turned to Chinese food to which, Masson said, he almost became addicted.

"We fancied somewhat curious food—food to pry us away from our usual surroundings. Why go to the Dutch Indies if we could eat Javanese a few minutes from Pigalle?" Masson ran through his repertory of exotic foods and reached his story of the Chinese egg.

"Asked by the host, a rich collector, to order from the Chinese menu, I chose the hundred-year-old egg. I still remember its brown colour. Having begun by praising its range of flavours from mushroom to seaweed, I came to a halt midway and apologized, but I couldn't go on."

"I had a very good time," said Rose, his partner in the food forays, "I hate eggs but I ate the rest of it because I was so ashamed of Masson's weakness." She smiled an enormous, unashamed smile at her husband.

Chicken and Ginger Sauce (four servings)

1 chicken cut into pieces
1 cup melted butter
Salt, pepper
Bread crumbs

Dip the chicken pieces in butter seasoned with salt and pepper and roll them in bread crumbs. Put them on the grill and cook for 30 to 40 minutes watching carefully that they do not burn. Turn them often and baste with the remaining butter. Serve with the ginger sauce (recipe below) and plain white rice with additional melted butter.

Chicken in Chocolate Sauce

A Catalonian recipe (four servings)

1 chicken cut into pieces
2 tablespoons butter
1 tablespoon ground or powdered almonds
2 biscuits (petit beurre), crumbled
Salt, pepper
1 small onion, grated
Dash of cinnamon
1 bar or 4 squares unsweetened chocolate
1 big tablespoon brandy
¼ cup boiling water
20 prunes
½ cup sultana raisins
30 blanched almonds

Heat the butter in a casserole dish and fry the pieces of chicken until golden. Add the crumbled biscuits, grated onion, powdered almonds, salt, pepper, cinnamon, the chocolate cut into pieces, and brandy. Mix well, add the boiling water, and let simmer covered for 30 minutes. During this time, soak the prunes and the raisins in tepid water. Drain. Pit the prunes, add to the contents of the casserole together with the raisins and almonds, and simmer for 15 more minutes or until the chicken is done.

Ginger Sauce

1 tablespoon butter
12 slices, or 4 to 6 pieces candied ginger*
6 ounces dried mushrooms
2 tablespoons chopped fresh tarragon
1 small onion, grated
1 teaspoon curry powder
Salt, pepper
¼ teaspoon cinnamon
½ cup water
¼ cup heavy cream

Cut the ginger in small strips, fry lightly in butter with the mushrooms cut into thin slices. Add tarragon, grated onion, curry, cinnamon, salt, and pepper. When mushrooms are brown, add the water and let simmer for 20 minutes. Just before serving, add the cream, then heat sauce but do not boil.

*In order to have a sauce that is not too sweet, the ginger may be rinsed and dried before it is cooked.

Gâteau Poitevin

Use equal quantities by weight of cake flour, sugar, and sweet butter. Mix quickly without kneading the dough, stopping as soon as ingredients are blended. Place in a buttered pie plate or cake pan. Draw arabesques on the top with a fork, and brush with milk. Bake at 350° for 15 minutes; reduce oven to 250°, and continue baking for 25 minutes more. Serve with vanilla sauce. The cake is also excellent served with jam. The butter should be unsalted and of the very best quality as it gives its taste to the cake.


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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

If he's into clothes...



a man must get into shape . . . Ross Hunter knows it and planned his grand modern house in Trousdale Estates (cap on the Beverly Hills crown) to include enticing adjuncts to staying fit: **1.** An Olympic-size pool into which he leaps for "as many laps as I can manage when I get out of bed" . . . next, into the green-marbled, palm-graced bathroom with a view for "two miles on the stationary Schwinn exercise cycle," then, into a white-tiled sauna for "no longer than five minutes, more makes me drowsy." A cold shower, and off to the studio, with a one-mile hike on the Universal lot at lunch. Back home, another swim, sauna, and massage. The producer of a string of bright films from "*Midnight Lace*" to the upcoming "*Airport*" (based on Arthur Hailey's high-flying book) is six-feet-two, likes to weigh 170 pounds. Any Excess? Jettisoned with an all-protein diet, plus eight glasses of water per diem. "I can lose up to twenty-six pounds in twelve days if needed." Exercise keeps any sag at bay. The shape he's staying in permits cool, colourful clothes of his own design such as: **2.** White sailcloth jacket, with tan check trousers, orange, green, and yellow shirt from Eric Ross. **3.** Red-and-black raw silk exercise robe. **4.** Sky-blue linen field jacket and navy-and-white check trousers, and even, **5.** zebra fur sun wrap.

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EASY-RIDING CLOTHES WITH A LOT OF FASHION MILEAGE

"It is good to be out on the road, and going one knows not where"... wrote John Masefield, and here's a girl who's in full agreement: Anjelica Huston, bowling merrily along on a rainy Irish road—feet firm on the pedals, brolly neatly balanced overhead. By bicycle, horse-drawn caravan, and foot, her road leads through the next 28 pages of Vogue, all photographed in Ireland—and through a succession of great country clothes, made to be worn anywhere in the world.... Like the nifty rain suit Anjelica wears here—a cropped little "riding raincoat" with matching straight-leg pants. Both of cotton duck that sheds water like a you-know-what's back... in khaki-colour; jacket lined with tan plaid. By Günter for Project 2. About $110. At Saks Fifth Avenue. Umbrella: Uncle Sam's Umbrella Shop. Ankle boots by Hush Puppies.

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GREAT AMERICAN COUNTRY CLOTHES THAT TAKE THE GYPSY ROAD... ANYWHERE... EVERYWHERE... ALL WORN BY ANJELICA HUSTON AND PHOTOGRAPHED BY RICHARD AVEDON IN IRELAND

Over the winding roads of Ireland go the caravans, clip-clopping past green fields starred with flowers, clear peat-brown streams, chalk-white cottages, vistas of purple mountain, moor, and sea. . . . Gypsies and tinkers still ride in them, and now many caravanners are young people out to see the countryside—mad for the feeling that they can go where they like, when they like; stop at a country pub for lunch or tea . . . thick Irish bread with fresh butter, red-currant tart hot from the oven, the local ham or cheese, the Irish ale. They listen for "the music of what happens," and love what they hear. . . . A recent caravanner, shown on these 28 pages, was Anjelica Huston, dark-haired daughter of John Huston—the famous film director and hard-riding Master of Foxhounds of the Galway Blazers. An Irishwoman by adoption, Anjelica, at eighteen, is a promising actress and a great beauty in her own right; she recalls the dark Celtic beauty and grace of Dorelia, Augustus John's wife, whom he painted so often in wild, windswept settings. . . . The American country clothes worn here by Anjelica look great in these settings; they'll look equally great anywhere in the world where the land is wide and the sky is high. They're tuned to "the music of what happens." . . .

A rainy day on the road, above . . . Anjelica and the young squireen in identical green nylon fishing-shirts; drawstring hoods, big front pockets. By Gokey, of Neoprene-coated nylon. At Gokey, St. Paul, Minnesota. At the Rock of Cashel, left: Anjelica stands before the legend-shrouded hill, in Tipperary, where St. Patrick baptized the pagan King Aengus of Munster.

LOOKING GREAT IN A KNITTED SHAWL WITH A CELTIC LILT

Wrapped against the rush of wind and rain lashing Ireland from sea to sea, the shawl is a native gesture, the most natural thing in the world. Anjelica Huston wears a loose-skeined shawl as she leans on the caravan door, gazing far out over the flower-creviced grey rocks of the Burren that shale down from mountains to sea. The Celtic cross hung from her neck is white and thick as Irish lace and her shirt, seen taking the Corkscrew Road a couple of dozen pages further on, is chamois pale as the ochre on the little caravan's painted frieze. Shawl, about $18 from Greek Island. Odyssey cross.

AVEDON







LOOKING GREAT IN PEASANT BLOUSES, SUÈDE DIRNDLS, LONG IRISH COATSWEATERS

The longest coatsweater, far left, ribbed and thick as any fisherwife could knit, roams far down over Anjelica's millefleurs cotton blouse and surging heather suède skirt; her hair is wrapped with brown suède, her skirt aproned with claret velveteen, and she pauses in the flowering rock-bordered fields that counterpane the hills beyond the little fishing village of Carraroe. Adelaar blouse, in Loomskill fabric; $20. Lord & Taylor. Sweater by Holly Park of Limerick; about $60. Lord & Taylor; Neusteters. Ruza Creations head wrap. Pastel gingham cool as light off the bogs, left, is simply gathered on a drawstring beneath a knee-long coatsweater, a bronze velveteen apron, and a long heather suède skirt—more colours singled out by pure instinct to wear, as Anjelica does, with a handful of flowers and a sideswept claret felt hat. Malbé blouse, in Dacron and cotton (Ameritex fabric); $14. Bloomingdale's. Cashmere sweater by Hadley. $70. Bergdorf Goodman. Olofdaughters clogs. Both pages: dirndls by Bonnie Cashin for Philip Sills; $165 each. Lord & Taylor. Emily Wetherby aprons.

LOOKING GREAT IN CLARET CHALLIS AND A JERSEY SKIRT

A gypsy's cardigan of claret-printed cotton challis, ruffled around the sleeves and hem... flung over a blue flannel tunic-shirt like a peasant blouse, and a flowing brown jersey skirt. All, making Anjelica look more than ever like one of the beautiful, free-striding young women Augustus John loved to paint against backgrounds of moorlands, mountains, lakes.... Here, the caravan halts on the shores of Lough Corrib, in Galway, a great, deep, cold lake that teems with salmon and trout; nearby are the ruins of sixteenth-century Menlough Castle....

Skirt, of Enkalure nylon jersey, and cotton cardigan by Giorgio di Sant' Angelo. About $200. At Bonwit Teller S'fari Room: Jordan Marsh, Florida; Sakowitz. Tunic-shirt, of Dacron and Avril flannel (Greenwood Mills), by Malbé. About $23. At Bonwit Teller. Rings by Sandy Burr. Man's red silk shirt by Turnbull & Asser, at Bonwit Teller, New York.





LOOKING GREAT WITH PANTS: WIND COAT, TRENCH CAPE

Little lamb of a coat, far left, sturdy enough for Galway Bay's illustriest winds—and Anjelica trudging past Kinvarra's bawn-guarded tower in matching buff suède pants. Coat by Head Ski & Sports Wear. Saks Fifth Avenue Active Sportswear Shop; Nordstrom Best. Pants: Viola Sylbert for Samuel Robert. Kayser mittens.

Fly-away-yoke cape, muffled in yards of wool, left, taking the brunt of Irish rain as Anjelica heads for Maam Cross. Mocha cape by Regina Porter for Mainstreet; Dacron and cotton, Zepel finish (Stevens fabric). About $60. Bergdorf Goodman; Jordan Marsh, Boston; Nan Duskin; Neiman-Marcus; Joseph Magnin. Corduroy pants by M. Ferreras for Jones, New York, in Crompton cotton. Baar & Beards muffler.



LOOKING GREAT IN GREY—GREAT CAPE. GREAT LONG COAT

Quite a wingspread of grey Melton cloth, left, wrapping Anjelica in the dark autumn woods of Clonmel—on her fist she holds a serpent eagle from the Falconry of Ireland owned by Ernst C. F. Jocher. A woolmark cape by Originala. Best & Co.; Nan Duskin; Julius Garfinckel; Stanley Korshak; I. Magnin.

Grey flannel on the rocks, right—the silvery limestone ones splashed with wild geraniums that lead to the Cliffs of Moher; the coat is crack as a World War I officer's from the wide-notched revers to the glinting boot toe. A woolmark coat by Calvin Klein, in Stevens Hockanum wool. About $145. Saks Fifth Avenue; Halle's, Cleveland; Jacobson's, Michigan; Neiman-Marcus. Closely wrapping the head, yards of knitting from Greek Island. Grandoe gloves. Boots by Palmroth of Finland.



LOOKING GREAT AND LEATHER-BOUND: PONCHO, SWEATER, FURRY WRAP



Canvas poncho brown as Irish peat, far left, shining with leather at every turn over a tweedy brown sweater that wears its leather on its sleeve. Poncho by Bonnie Cashin for Philip Sills; cotton lined in Trevira and acrylic pile (Glenoit fabric). About $125. Lord & Taylor; Montaldo's; Swanson's; Sanger-Harris. Fox Run sweater.

Flurry of warmth and leather, above; the coat Anjelica wears along Cashel's windy rise—a taut little twist of leather belts it all up brown. Coat by Anne Klein, of Creslan and Dynel (Borg fabric). About $150. Saks Fifth Avenue; Hutzler's; Boston Store; Frederick & Nelson. Grandoe gloves. Boots by Red Ball Winterettes.

LOOKING GREAT IN ALL DIRECTIONS— SMOCK PLUS PANTS. TUNIC PLUS SKIRT

LOOKING GREAT TOGETHER: PEASANT BODICES AND LONG QUILTED SKIRTS



Black velvet laced with dalliance, left, scarlet tassels, gold braid and bright beads—a fetching bit of finery for Anjelica, making sweet gypsy music in écru blouse, lace ruffles, quilted loden-cloth skirt. Malbé blouse; Wamsutta cotton; $14. Bloomingdale's. Wool skirt by Bonnie Cashin for Philip Sills, $145. Lord & Taylor. Saramae cotton petticoat; Samuel Ehrman lace, $20. Altman's. Kramer rings. His shirt, at Capes for Men; his pants, at Cordoba. A peasant bodice long as a tunic, right, sprouting cottage flowers on navy-blue wool—Anjelica's Sunday habit breezing the churchyard stile at Gort, together with a long quilted blue denim skirt, pink peasant sleeves, and himself in a Sunday-best suit. Malbé blouse, in Moygashel linen, $25. Bloomingdale's. Ginori skirt; Dacron and cotton (Avondale fabric), $10. Altman's. His suit by Cardin USA, Lord & Taylor. Bodice at Capezio, [illegible]. Dlafdan [illegible]

AVEDON





Mist and moors and poet's prose, far left: Anjelica listens in the shelter of a man's arm, in smock and pants of soft grey wool flannel, head bound with suède. By Gayle Kirkpatrick, of wool loomed in America (Stevens Hockanum fabric). Smock (about $90) and pants (about $50). At Lord & Taylor; Rich's; Famous-Barr; Sakowitz. Olofdaughters clogs. Man's long fringed scarf from Rakes; pants from Cordoba.

This way the wanderer's road, left: Anjelica has her walking stick, wears a long blond suède tunic pulled over a small skirt of deep-brown plush. He points the way in grey Irish tweed pants overplaided in blue, blue-striped cotton shirt. Tunic by Viola Sylbert for Samuel Robert, about $80. Henri Bendel; L. S. Ayres; Sakowitz. Skirt by Joan Kavanaugh, about $40. At Casa Cuero. Walking stick at Abercrombie & Fitch. Belle-Sharmeer tights. Etienne Aigner brogues. Man's shirt and pants from Rakes; Renegades boots. Scarf hat, both pages: Ruza Creations.

LOOKING GREAT IN
COUNTRY CORDS, SUÈDE
THE COLOUR OF CLAY

Topsy-turvy in a haystack—Anjelica, above, in straight brown pants, a navy-and-white shirt pulled way down, tab-fronted and open like a farmboy's. Shirt by Melba Hobson for Tannerway. Of Dacron and cotton (Avondale fabric); $20. At Abercrombie & Fitch. Pants by M. Ferreras for Jones, New York. Of cotton corduroy (Crompton fabric). In Ireland—a dog may sit on a horse—especially in the wild Burren, left, beyond the shores of Ballyvaughn. Anjelica rests in clay-coloured suède—straight pants, a long belted jacket. Beneath it, a white patch-pocketed shirt. Pantsuit by Viola Sylbert for Samuel Robert. Jacket, about $165; pants, about $80. At Saks Fifth Avenue, Park Avenue Room; L. S. Ayres; Sakowitz. American Indian Arts Center ring. Man's pigskin trousers at Cordoba. White Irish handkerchief-linen shirt: Capes for Men, designed by Barbara Baiardi. Rope wristband: Stanley Postek for Nautique Art.


AVEDON

LOOKING GREAT RUNNING AROUND IN SWEATER AND PANTS

Hitch your wagon to a haystack, time out for tag in the fields of Menlough Castle: Anjelica Huston, you're it in a snug ribbed sweater of brown alpaca with a cowl collar that stretches into a hood; brown corduroy pants good and straight. Sweater by Fox Run, about $28. At Lord & Taylor; Shillito's. Pants by M. Ferreras for Jones, New York, of Crompton cotton corduroy, about $18. At Bergdorf Goodman; Shillito's.

LOOKING GREAT IN COUNTRY-WEATHER CLOTHES





far left: no-hands and wild-
[illegible] high, on Corkscrew Road
near Ballyvaughn—Anjelica
watches in a white-piped tight
sweater of pale-grey wool, misty-
grey straight-leg pants of suède.
Sweater by C. Capriotti for
the General Store at I. Miller.
About $24. Pants by Viola
Sylbert for Samuel Robert,
about $80. At Henri Bendel;
L. S. Ayres; Sakowitz.
David Evins brogues.
This is the way we walk in rain,
left: Anjelica snuggled in
a hooded canvas coat that closes
with hardware—beige, lined
in fake fur pile. By Bonnie Cashin
for Philip Sills, of cotton
canvas; pile lining of
Trevira and acrylic (Glenoit
fabric). About $145. At
Saks Fifth Avenue; Jacobson's,
Michigan; Dayton's. Boots
at Abercrombie & Fitch. Both
pages: man's pants of
brushed pigskin, at Cordoba.



LOOKING GREAT AS ALL OUTDOORS IN LEATHER. SUEDE



Suspender-hitched leather pants, left, gypsying into the Galway night with Anjelica, tambourine, challis flowers, and her young man's other hat. Pants: Vogue Pattern 7667. Adelaar cotton blouse, $20. Bergdorf Goodman. Bracelet: American Indian Arts Center. His shirt by Turnbull & Asser; at Bonwit Teller, New York. Legging it hell-for-weather, right, in belted suède jacket, suède pants, and *Irish Times* hat—Anjelica could be on any road in Ireland any day in the emerald-green year. Vogue Paris Original Model 2196, designed by Saint Laurent. Hansen gloves. All men's hats by Jackie Rogers. Pattern details, page 159.

VOGUE PATTERNS

VOGUE PATTERN 2196

AVEDON



LOOKING GREAT IN SUÈDE AND CHAMOIS SKINS TO GO A-VAGABONDING

You take the high road—while Anjelica
waits for a hitch in the longest overblouse,
left, of melt-in-the-hand chamois, its
own long long tie wrapped around the throat.
Vogue Pattern 7644. Vuitton trunk.
Taking the low road, right—everybody
thumbs a lift around here—Anjelica
in vagabonding suèdes. A casual,
back-pleated, half-belted cardigan jacket
reaching almost the length of its tiny,
low-slung skirt. Vogue Paris Original
Model 2214, designed by Pierre Cardin.
Black Dacron shirt by Morgan of London.
Ruza Creations scarf-cap. Bag by Karavan.
Grandoe gloves. Belle-Sharmeer tights.
Both pages: Etienne Aigner brogues.
Coiffures, all these twenty-eight pages,
by Ara Gallant. Pattern details, page 159.

VOGUE PATTERNS

VOGUE PATTERN 2214

IF NOT THE PILL— WHAT?

BY DR. LOUIS LASAGNA

EDITOR'S NOTE: *Dr. Louis Lasagna teaches at Johns Hopkins and is the author of the outspoken best-seller,* Life, Death, and the Doctor. *He is also a practising physician and a research man with a special knowledge of pharmacology. . . . Although planned parenthood has been widely accepted for the last half-century, The Pill that made unplanned love possible-without-pregnancy remains a matter of serious controversy among members of the medical profession. Its sometime side-effects—weight gain, headaches, depression, and most importantly pulmonary embolism and thrombophlebitis—indicate, in Dr. Lasagna's view, that while The Pill should not be taken off the market, it should be prescribed only after careful consideration by a qualified gynaecologist. After the recent* FDA *ruling on the general safety of The Pill, Lasagna commented, "These pills are not as harmless as water . . . the* [FDA] *report's data would indicate that about 255 of the 8.5 million American women taking the pill will die in the course of a year's use." Especially for Vogue, he wrote the following run-down on alternative measures.*

Recently the Russian government announced its decision to mass-produce intrauterine devices as the preferred method of birth control, explaining that the decision was dictated by unresolved fears about the hazards of oral contraceptives. In India, the Union Ministry of Health has likewise taken a skeptical position about the feasibility, expense, and safety of The Pill. British and American studies on strokes, clots in the lung, suspicious changes in the cells of the cervix and uterus, and a host of other reports on the unpleasant side effects of oral contraceptives have alarmed even physicians formerly inclined to consider these medications not only the most foolproof of birth control methods, but also remarkably benign.

How is the modern woman to decide which technique for preventing or spacing pregnancies is best? Perhaps she should start by reviewing what is known about the available methods. For the youngest generation of females concerned with contraception it may seem as if nothing but The Pill or the Loop have ever been used, but it is only three decades since a national study of American women showed the majority favouring three techniques—withdrawal, the postcoital douche, and the condom.

Withdrawal of the male organ prior to orgasm is both risky and psychologically frustrating, and is not recommended by most physicians except for those couples whose aesthetic or religious scruples proscribe mechanical or other devices. Vaginal douching not only forces the female partner to rouse herself from the pleasant lethargy of the post-intercourse period, but has the terrible disadvantage of being extraordinarily unreliable in preventing pregnancy.

The condom, on the other hand, still represents an important contraceptive technique. The first published description was by Fallopius, a distinguished Italian anatomist, who wrote of a linen sheath that was claimed to have prevented syphilis in 1,100 satisfied male users. In the seventeenth century Madame de Sévigné had some reservations about a condom made of gold-beater's skin and which she dismissed as "armour against enjoyment, and a spider web against danger." Casanova, the great eighteenth-century lover, apparently used condoms not only to prevent infection but to avoid impregnating his compliant lady friends, and is said to have tested the condoms for imperfections by filling them with air.

Large-scale use of the condom became possible after the invention of the vulcanization of rubber. It is estimated that four to five million gross of condoms are sold yearly in the United States. A highly efficient automated electronic method has been developed to monitor condom production. A conveyor belt carries over 2,000 condoms per hour to a tank of water that contains a surface-tension-reducing agent. The mould over which the condom is placed and the tank are electrically charged, with only the condom barring passage of current. If current is observed to flow, the sheath is destroyed as scrap. Condoms surviving this trial by electricity are dried, stamped, rolled and packaged.

In addition, the Food and Drug Administration spot-checks interstate shipments, subjecting random samples to a water-leakage test. Each condom is filled with ten ounces of water, twisted at the end, and then rolled over a dry towel. Most defects are manifested by a thin jet of water seen during the water-filling process. As a result of such quality control measures, the frequently defective condoms of the 1930's have given way to the modern rubber sheath, which is found to be faulty in less than 0.5 per cent of tests.

When carefully used, condoms are associated with low pregnancy rates. As with most other methods, such rates are lowest among couples with the highest incomes and the greatest motivation to avoid pregnancy. The major cause of failure (other than not using the condom during each intercourse) is rupture of the sheath, a rare occurrence. "Pinhole" defects are relatively unimportant, since they allow the escape of only small amounts of semen. Careless withdrawal of the penis after detumescence may also cause escape of sperm. Despite the occasional failures and the psychological and mechanical barrier to uninhibited sexual satisfaction, the technique remains a deservedly popular one, especially in "casual" sex situations. It is perhaps especially important in preventing pregnancy in young girls experiencing their first (and often unpremeditated) sexual experiences.

Another extremely reliable form of contraception is the vaginal diaphragm, devised by the German physician (Continued on page 157)

PARENTS TALK ABOUT SEX

BY DR. HAIM GINOTT

EDITOR'S NOTE: *Dr. Haim Ginott, who wrote this article especially for Vogue, is the author of* Between Parent and Teenager, *a book scaling the charts and now being translated into nine languages. It follows his previous best seller,* Between Parent and Child, *which appeared in fourteen languages. A graduate of Columbia University where he took his Doctorate in Clinical Psychology, Dr. Ginott is a professor at both New York and Adelphi universities. Well known for his witty and sensible discussions on television's* Today *show, he is now at work on a new book,* Between Teacher and Child.

A group of mothers met to discuss sex and values. The parents were in their late thirties and early forties. They all had sons and daughters in college. The only requisite for joining this group was a desire to explore the subject honestly. The motto of the meeting was: "Be authentic: Don't talk to impress. We are all in the same boat."

MRS. A.: My son left some notes on his desk. So I read them. He is a talented writer: He described in vivid detail how he slept with seven different girls in one week. The girls represented quite a cross section of America: Protestant, Jewish, Catholic, urban and rural, rich and poor. Each majored in a different subject. I was dumbfounded and ashamed. My husband seemed more impressed than concerned. He said: "Let him sow his wild oats before he is married."

MRS. B.: It is this kind of male chauvinism that is responsible for promiscuity. The boys get the message: "Have fun with the girls. Take them as they come. Just don't bring them home."

MRS. C.: My husband told our eighteen-year-old son, "Have yourself a few flings this summer." My son answered, "I don't know, Dad. It's not that easy." "Oh, come on," urged his father. "You look like quite a ladies' man. I bet you'll have to fight them off." I told my husband, "Don't push him. He may feel forced to fling and swing, to meet your expectations, not his." "It's good for him," answered Mr. Male. "He needs the experience."

MRS. D.: My seventeen-and-a-half-year-old son is kind of frail and insecure. Pitifully, he tries to assert his manhood. His hair is long and his temper is short. He looks like a caricature of an undernourished Fidel Castro. He wears a big button: "Sex is bad for one, but good for two." But he is still a virgin. My husband urges him to pick up a girl. He would be delighted to see his son score with anyone, young or old, professional or amateur.

MRS. E.: Fathers pressure their sons, who in turn pressure our daughters. When Linda refused to go to bed with her boyfriend, he slept with her roommate. He told my daughter: "If you don't have the guts to be a woman, someone else will."

MRS. F.: A man's attitudes towards women and marriage can distort his son's values. David, age seventeen, likes to repeat his father's favourite aphorism: "There may be good marriages but none delicious. If you have nothing better, you sleep with your own wife." My husband believes that, "all cats are alike in the dark, even the blond ones." To him, bed is bliss, anytime, anywhere, and with anyone. David is influenced by his father's philosophy. It fascinates him, but it also confuses him.

MRS. G.: Teachers, too, often pressure young people to indulge. One instructor told my daughter, "Discover that you are a woman. Let life happen. Take chances on love." Sounds good, doesn't it? But it did no good to my daughter.

MRS. A.: In my daughter's college, it is considered abnormal to date without going to bed. Virgins are ostracized. The motto of the local fraternity is: "He who sleeps with a virgin once is blessed twice." There are a lot of blessed boys in that college.

MRS. C.: My daughter's boyfriend refused to sleep with her, because she was a virgin. He advised her to get experience elsewhere. He didn't want their relationship to be marred by pain, he said. He told her that he slept with other girls and didn't believe in a double standard. What shocked me most was my daughter's reaction: She admired his honesty and accepted his suggestion. She is a strong believer in equal rights.

MRS. F.: My daughter said to me, "You are willing to live by a double standard: freedom of sex for man, chastity for women. I don't and I won't. I believe in a single standard. It'll be either high fidelity or no fidelity for both him and me. It's time for equal rules and same rights both in pleasure and responsibility. I am even willing to pay alimony to a husband when necessary. . . ."

MRS. D.: The young people today are dead set against hypocrisy. My twenty-year-old son said to his father: "Your generation preached fidelity but couldn't live up to it. Furthermore, you couldn't even enjoy your infidelities because for you the sensual was sinful. Pleasure brought you guilt. My generation has no such hang-ups. For us sex is not mixed with guilt, fear, or shame. We have a healthy attitude toward the enjoyment of life."

MRS. G.: My daughter is studying medicine and sharing an apartment with her boyfriend. When I expressed my strong disapproval, she said: "Mom, you may need divine sanction for sex. I don't. My life is my chance to choose my own dwelling, social life, and sex. My morality is not defined by virginity but by open, honest, and non-exploitative relations with other human beings. So, please don't bug me."

MRS. A.: It is hard to know what to tell our children. They are intelligent and see the world as it is. They can see society's sexual duplicity. On the one hand, sex is exploited commer- (Continued on page 158)

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . President Nixon's fairly loose hand on the political tiller, with the pols in Congress skirting swamp land. . . . *Present at the Creation,* an autobiographical chunk of sense, malice, small portraits, and an embracing wit, by Dean Acheson, a former Secretary of State, who wrote in one chapter about the fatal hubris of General Douglas MacArthur who started off a missive from Korea with a paragraph of "bombastic self-praise," and of his "brilliance in defeat," a message that President Truman received in a state of mind that "combined disbelief with controlled fury." . . . *Butch Cassidy and the Sundance Kid,* a Western that adds no news to the genre but is acted by Paul Newman and Robert Redford and directed by George Roy Hill with irony, delight, and seamless skill, especially in the foxy moves from tintype stills to moving to colour photography, a progression that for once makes narrative sense instead of being film-maker's hoke.

PEOPLE ARE TALKING ABOUT IN LONDON . . . The freshening interest in Alfred, Lord Tennyson, whose poetry is firm with metaphor, quickening with Greek and Roman allusions, and slightly sick with sadness as in "She wept, 'I am aweary, aweary,/O God, that I were dead!' " . . . Paul Jones, thick, passionate, and Jeremy Clyde, thin, insolent, counterpointing each other in *Conduct Unbecoming,* a sharp, suspense melodrama of two subalterns in a British regiment in India in the late 1800's. . . . The calm, grey beauty of the old warehouses turned into artists' studios, at London docks, through the importunities of Bridget Riley whose new paintings are enormous, their thin, subtle stripes brilliantly vibrating.

PEOPLE ARE TALKING ABOUT . . . Twenty-four-year-old Joe Cocker, a former gas fitter in England, who conducts his band with a lunatic sanity, jumping, screaming, fingering an imaginary guitar, exciting audiences as he shouts, "With a Little Help from My Friends." . . . The revealing distortions, the lucidity of Bill Brandt's photographs at New York's Museum of Modern Art. . . . *Inside,* an extraordinary album by Paul Horn who played his flute inside the Taj Mahal, an acoustical marvel in which sound and echo are of almost equal intensity. . . . Rona Jaffe's *The Fame Game,* a nauseous novel that is rather more collected than written.

MARCIA HAYDÉE and RICHARD CRAGUN,

young lights of the Stuttgart Ballet. She is all mind and legs. He is lavishly physical. Together they have force and delicacy, an enticement for the eyes, especially when they dance as Petruchio and Katherine in the John Cranko ballet *The Taming of the Shrew.* (The Stuttgart Ballet now on a tour of this country will wind up at Cragun's home town, Sacramento, California, on November 17.) They are a happy oddity, she Brazilian, he American with some Indian blood. His face is remarkable, its nose like a knife, the eyes clear and green—a face of great appeal with strength and the possibility of cruelty. His technique is even more remarkable, for he is a soloist who holds the stage, a partner who concentrates on the ballerina. She is a float. Serious, intense, with staggering simplicity, she goes straight at her goal, using her narrow, small body like a weapon she just caught up.





1. Clint Eastwood, the latest tall, lathy embodiment of America's wistfully durable infatuation with the cowboy, the man who controls his own destiny. After riding from the television range to movie stardom through a fistful of Italian anti-Westerns, laconic Eastwood in Paramount's new musical splurge of Lerner's and Loewe's *Paint Your Wagon,* not only speaks a whole sentence or two but sings some songs.

2. Richard Attenborough, whose movie *Oh! What a Lovely War* is an often moving, sometimes silly reworking of Joan Littlewood's stage revue into a dislocating waking dream of World War I. Attenborough is a compact Englishman with a carte blanche face, veiled here by a trick, a cemetery that echoes his movie's final scene: an endless wilderness of graves. Attenborough's sympathetic tenacity has carried him through a long, strong acting career *(I'm All Right, Jack; The Great Escape),* success as a producer *(Séance on a Wet Afternoon),* and now this his first plunge as a director. Directing, he could speak to the cast in actors' shorthand, reduce the "terror, horror, and total lack of confidence" he said every actor feels facing the camera. *His* terror came as he faced the director's dilemma: nonstop decisions.

3. "Raiding the Icebox," the rummage by Andy Warhol (who took this photograph) through the art-crammed vaults of the Museum of the Rhode Island School of Design picking at random the glorious junk that buoys up the museum's fine small collection. The objects—hatboxes, shoes, second-rate paintings, and some great treasures —often arranged as they were found, will be shown at the Rice University Institute for the Arts, Houston, the end of October, and later at New Orleans and Providence.

4. The Fifth Dimension, whose inescapable record of "Aquarius" and "Let the Sunshine In"—a kind of effervescent soothing syrup—has won so many buyers that the sales chartists lost count long ago. Their silky warmth and limber bounce pour over a tune like guava jelly. Taking on that sweet financial hue under the group's good craftsmanship now: Laura Nyro's "Wedding Bell Blues."

5. Henry Geldzahler, curator of contemporary art at New York's Metropolitan Museum, who has been given fifty-four thousand square feet of prime space there—moving the El Grecos and walling up a Tiepolo—for the exhibition of New York painting and sculpture over the last thirty years, opening October 18 as the first big show of the Metropolitan's Centennial. His choices, Geldzahler said, are "a marriage of history and the pleasure principle."


1

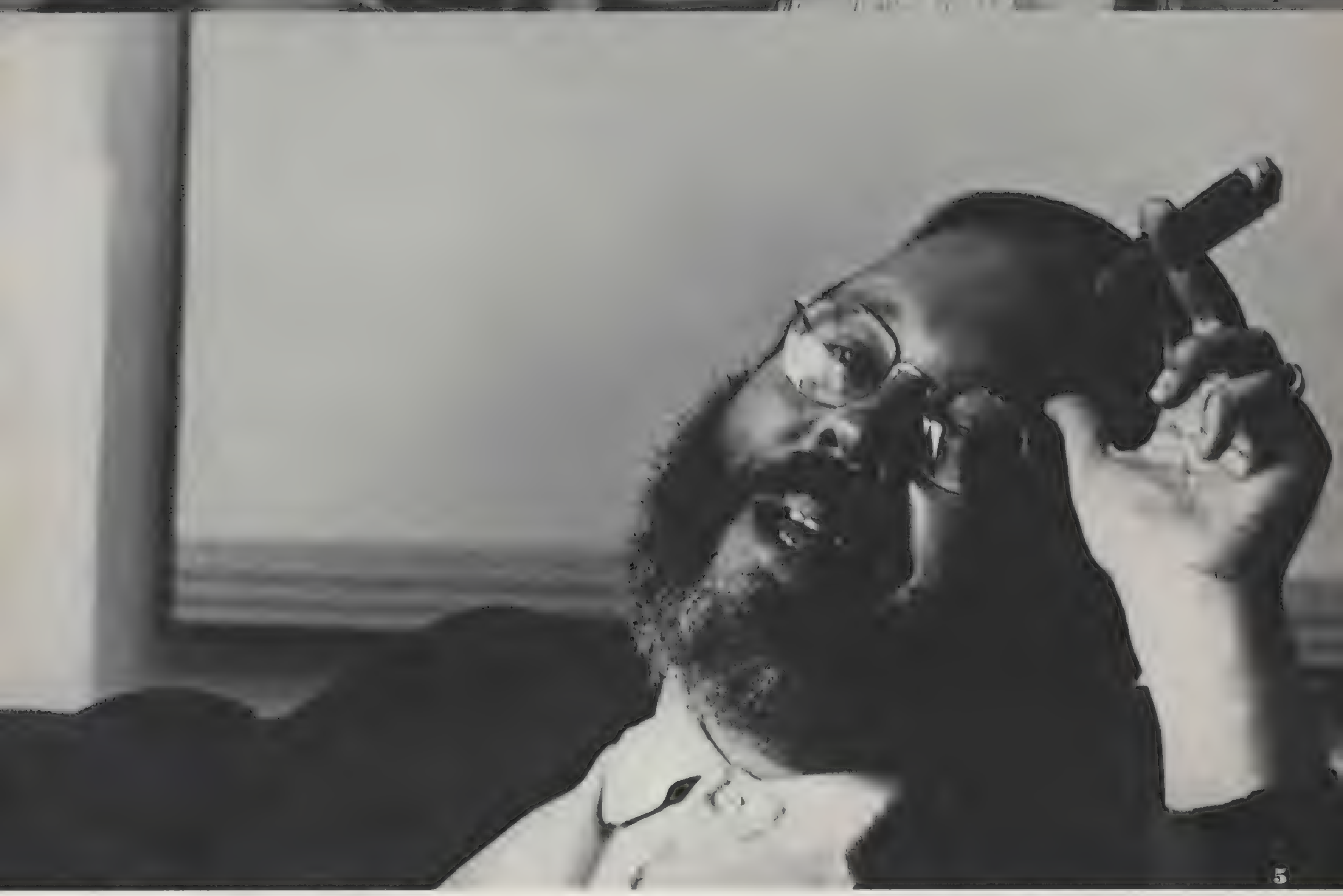

3


2

PHOTOGRAPHS:
1. LAWRENCE SCHILLER,
2. INGER MCCABE,
3. ANDY WARHOL,
4. O. VERNON MATISSE,
5. JACK ROBINSON

PEOPLE





ARE TALKING ABOUT...



Ingrid Boulting

WEARING A LACED JUMPSUIT, LONG PULL WITH PANTS

Ingrid Boulting, *opposite:* Serene big cornflower eyes...long flaxen hair framing an English-cream complexion....Born in Johannesburg, she has lived in France, now makes London her home base....She's small as a sparrow with the longest prettiest legs—the legs of a girl who studied and danced with Britain's Royal Ballet. Her next career will be "wife"....Ingrid Boulting, an Ariel-like spirit who'd love to live on avocadoes....*Left:* Ingrid in a long jump—a lean line of camel-colour wool laced over a white shirt. Me + Plus by Catalina jumpsuit: double wool knitted in America (Texfi Mills fabric). About $35. Carson Pirie Scott; Z.C.M.I.; Bullock's, Downtown. Alice Stuart shirt. Olofdaughters clogs. Long pull over pants, *below*—a clingy brown knit tunic with little buttons, little pockets, white stitching. Kloss-Pruzan: wool jersey knitted in America. $165. Henri Bendel. Suède thong by Ruza Creations. Coiffures, these six pages: Ara Gallant.



AVEDON





Dark brown and fringy tassels, left: very short dress like a monk's robe held by two shiny brown satin tasselled belts; dark-brown tights, rust suède clogs. Dress of Stretch-nit fabric. About $140. A sapphire for Ingrid, right: jewel-bright nylon with a high turtleneck collar, low hip sash. Dress of Fair-Tex fabric. About $100. The clogs on this page are by Olofdaughters.

Vogue's
Fashions

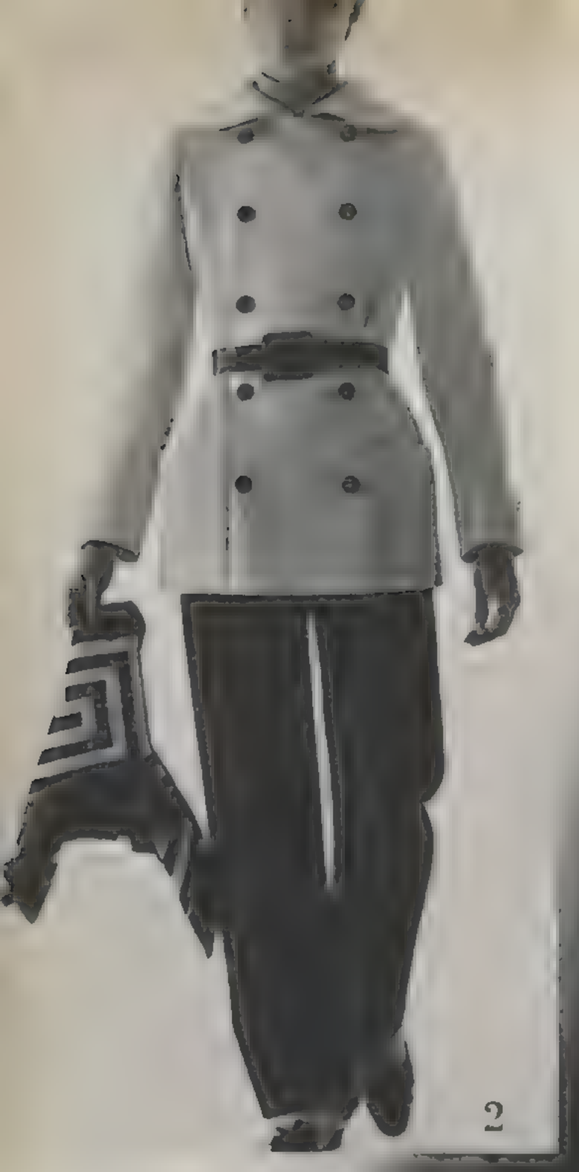
ON-THE-DOUBLE DRESS... WHEN IT'S BELTED IT'S A DOUBLET

Soft easy-breezy dresses—wonderful to wear just as they are or to wear belted as short little doublets with tights... great look for those thick-soled clogs.... Wine spiked with bands of red—and everything's bloused over a low-riding red sash, at right. Dress of Carson fabric. About $120. Sandals laced to the knee, by La Piuma. U in black, below: softness starting from a scooped neckline, billowy sleeves caught at the wrists... could be any length, any woman's dress. About $120. Cadoro choker. Capezio shoes. All dresses by Giorgio di Sant' Angelo, of Bonwit Teller. At Bonwit Teller's Salon Room; Jordan Marsh, Florida; Sakowitz. Tights on both pages by Bonnie-Doon.

Ingrid Boulting

FOUR WHITE LAMBS AND A HUG OF TAUPE

Ingrid in braids, opposite page: narrow little plaits wound tightly around her head, one long braid tied up at the back . . . and a crushy taupe dress, short and soft and very full from the V neckline. Giorgio di Sant' Angelo, of Eukalure nylon jersey. Coiffure: Ara Gallant. Bouncy woolly pompons, left, on a long white sash and a clean streak of white knit dress. Paul Blumenstein, of wool jersey knitted in America (Duplex International fabric). $100. Best & Co. Tights: Mary Quant for Bonnie Doon. La Piuma clogs. A little ribbing goes a long way, above right, on the triangle pockets and opened tab of a white knit jersey tunic. With easy-fitting ribbed pants. Turnout by Margit Brandt for Kinetic. Junior sizes. About $55. Bloomingdale's; Woodward & Lothrop. Spare ribs, centre right: a tiny white angora sweater with dozens of teeny buttons, matching skirt. Wayne Rogers for Exit. About $20 each. Bloomingdale's; Maison Blanche. Ruza Creations hair buckle. Tights by Phoenix. Layers of soft white angora, below right: sweater over sweater — a long ribbed cardigan belted low over a turtleneck and flippy little skirt, here. Holly Park of Limerick. Angora-and-wool turtleneck and cardigan with white pants, not shown about $120. Saks Fifth Avenue.



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BERT STERN

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TAILOR'S HEYDAY: BELTS AND BRAVO

If there's one thing in life you can take for granted, it's the ease, luxuriousness, and perfection of Norell tailoring. Belted coats and long, long belted jackets in beautiful wools and colourings...long lines lengthened with giant patch pockets placed low, and long scarfs in geometric silk prints. A nice touch, the tailor's.
1. Tightly tightly belted coat, shown three times here, coming and going—beige banker's-stripe wool, patch-pocketed and belted so right-tight on the waist that fabric is crushed into fullness above and below. High collared, double-breasted. At Lord & Taylor; Julius Garfinckel; Stanley Korshak; Sakowitz; I. Magnin.
2. Long-jacket pants suit—white wool tightly belted over brown wool pants and a bright-coral wool jersey turtleneck. At Bonwit Teller; Balliet's; I. Magnin.
3. Long-line long jacket—one of Norell's new knitted-looking knits in beige triple-wool jersey with low, large pockets; easy over a bright-green wool jersey pullover, brown petit-point jersey skirt...plus a long beige-black-and-white striped silk scarf at the neck. Evelyn Byrnes; Hutzler's; Frost Bros.; I. Magnin.
4. Tightly belted long jacket and skirt of Oxford-grey wool—more good Norell looks over a black wool jersey shirt. Turnout at Martha; Wanamaker's, Phila.; Rich's; Halle's, Cleveland; Stanley Korshak; Joske's, San Antonio; I. Magnin.

NORELL

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NORELL
WORN BY MRS. PAUL ANKA

Long, languorous, luxurious... completely covered and very, very soft: Norell's beautiful evenings in weighty silk crêpe, in clear, ringing pastels. Delicious on a green-eyed blonde—Anne Anka, wife of rock-solid singer-composer Paul Anka. Jade crêpe dress, this page—perfect long, straight sleeves, a big bow folded at the neck, ends streaming to the floor; the waist held, here, by a gold-and-platinum chain studded with semi-precious stones. Bonwit Teller; Nan Duskin; Hutzler's; Jordan Marsh, Florida; Lou Lattimore; I. Magnin. David Webb chain. Peach crêpe redingote and pants, opposite: edges shimmered with pale-gold paillettes, waist sashed, the coat falling open over peach crêpe pants. To wear with a cluster of jewels at the throat—and showers of Norell perfume. At Bergdorf Goodman; Wanamaker's, Phila.; Julius Garfinckel; I. Magnin. Pin by David Webb. The coiffures, both pages: Alan of Lewis and Hopson.

BERT STERN





GOOD-LIFE FURS



NEW SHAPES. NEW LENGTHS... CURLY LAMBS WITH BELTS

Exciting new fur-shapes and fur-sweeps, triggered by fashion's new freedom of length. It's a new life for furs—marvellous with belts, boots, flingy mufflers—and it's very very good....
Little grey shape, left, shaded in other greys—a snappy lamb look now, worn here with a see-through scarf, mask-tied. Above-the-knee overcoat with pointed collar, slit pockets, leather belt snugging the waist. By Schiaparelli Furs, of grey-dyed Swakara karakul lamb from South West Africa. At Macy's; Wanamaker's, Phila.; Gartenhaus, Washington, D.C.; Chas. A. Stevens. Scarf from 321 E. 9th St. Boutique. Hansen gloves. Belt by Elegant. Hudson tights.
Bright brown lamb, opposite, with a low and easy loop of sash; double-breasted, deep revers, patch pockets. With wool pants, same colour, and a long scarf pirated over one eye. Of vicuña brown-dyed Swakara broadtail lamb from South West Africa. Designed by Emeric Partos, made to order at Bergdorf Goodman. Grandoe gloves.

AVEDON

GOOD-LIFE FURS
THE PANTS-COAT. THE CAPE, IN MINK

Hell's Angels mink, this page, a tunic-length coat with a lot of black leather—revers, pocket flaps, sash, wristbands. Worn with zippy leather pants. Of "Blackglama," Great Lakes natural dark ranch mink. By Fernando Sanchez for Revillon; to order at Saks Fifth Avenue. Christa Boutique belt. Hansen gloves. The great full cape, opposite, all ripples and lustre, to wrap with a flourish magnifico. High collar, held close here by a big gilt necklace. Coat by Oscar de La Renta for Oliver Gintel, of natural Black Diamond mink. At Phil M. Stupp, Phila.; Davidson's, Indianapolis; Montaldo's; Lou Lattimore. Choker from Blue Bead, Greenwich, Connecticut. Tights by Bewitching. Coiffures: Ara Gallant.

AVEDON



GOOD-LIFE FURS
MINKS LONG AND LONGER

Boot-length mink, opposite,
with a touch of the officer about the notched
collar, wide leather belt, flaring skirt to mid-calf.
Made to order by Maximilian, of "Blackglama,"
Great Lakes natural dark ranch mink. Kislav gloves.
Belt by Calderon. Palmroth of Finland boots.
Mink just above the ankles, right, a grand gesture
over pants now, or over the gala-most for
evening—wrapped and held with a braided
leather belt. The collar, more than
shoulder-wide; the skirt, soft gleamy
ripples. By Hy Rifkin for Radley Furs,
of "Blackglama," Great Lakes
natural dark ranch mink.
At Roberts Furs, Boston;
Schlampp's, Minneapolis.
Shirt by Alice Stuart. Belt
by D'Naz. Checked
pants by Anne Klein.
Boots by Kickerino.

GOOD LIFE FURS
SHORT
AND
LONG



Mink coat, opposite, a coat to the knees with a double-breasted front, a belt across the back, collar turned up with a long dangling chiffon scarf (a baum marten muffler comes with the coat). Soleta for Sol Schulman, of "Royalist," Emba natural pale-rose mink. Scarf: 421 East 6th Street Boutique. Gloves by Kayser.

White mink, pale mink, right: a quite-short mink coat with widened skirt, buttons. Silent partner here: a matching muffler. By Christian Dior Furs-New York, of "Tourmaline," Emba natural pale-beige mink, and "Jasmine," Emba white mink trim. At Bonwit Teller, New York; Jacobson's, Michigan; I. Magnin; Holt Renfrew of Canada. Scarf on head: Ray Strauss. Gloves by Kayser.

The dressing-gown coat, upper right long long creamy mink with flipped belt, patch pockets. By Jean Louis, of "Azurene," Emba natural blue-grey mink. At Bonwit Teller; Sakowitz; I. Magnin. Sarif-Zumpano shirt.



Curvy mink, left, with little sloping shoulders, the snuggest waist, a round of flares below. Short, feminine, with a toss of striped mink muffler. By J. Weinig, of "Tyrian Glo," Emba natural dark-brown mink. At Blum's, Chicago; I. Magnin. Emily Wetherby scarf. Hansen gloves. Round-the-Clock tights.

Sable in the trenches, above: a fluffy young shape with big notch collar, deep patch pockets, a tight belt pulling it to the ribs. By Ben Kahn, of natural Russian Crown sable. At I. Magnin. Calderon belt. Gloves: Sant' Angelo for Crescendoe-Superb. Veils, this page, by Ray Strauss.

Sashed mink, opposite, with notched collar, narrow top and sleeves, small-small-small at the waist with a long fringed sash. By Ben Kahn, of "Kojah," Emba natural high-furred mink. At Nan Duskin: Gidding-Jenny; Creed's of Toronto. Veil of Mayer & Fisher fabric. Calderon belt. Kislav gloves. Tights by Bonnie Doon.


GOOD-LIFE FURS
TINY WAISTS.
ET ON MUFFLER
IN MINK



WHAT MAKES THE GIRL?

The Beautiful Young Creatures are decorating the world, distracting their public with the wit of their cosmetics. *Makeup is making the girl,* helping her do her own thing, an "own thing" that is rarely the same thing at one o'clock as it will be at eight. Conventional eye makeup is nearly as outdated as is a feeling of slyness about tinting the hair. Spectacular colours ring the brightest eyes, Chinese pinks, deep-sea greens, polar whites. The girl goes Natural by day, turns Supernatural at night. She overstates, exaggerates with splendid deliberation. She takes it easy and makes it merry. One moment she's Galvanized Girl, all copper and bronze in mint condition. The next she's an Aubrey Beardsley heroine, mauvey of complexion, hollow of cheek (thanks to blusher). ***Joie de maquillage*** is the spirit, and No Rules is the rule. Which by no means indicates unruliness. It just happens to be a dare that any girl who got an A in basic training can afford to take—neatly.

(Continued next page)

New chignon strategy: hair pulled up in a small bun placed not on the nape but halfway up the head. It elongates the neck, tinies and tidies both neck and head. That's the way Marisa Berenson, "prettiest girl in Paris," wears it *above* for day. . . . Chanel suit and earrings. Hair combed by Guillaume. . . . Marisa lets her hair down in the evening, dresses it in such beguiling ways as *opposite*. . . . ***Variety makes the girl.***

Breaking the ice

Hot clue to a girl's character and identity: the warm, generous mouth. Pursuing this thought, Revlon devised new Flesh-Colored Frostlings lipstick. Bright compromise between The Mouth and The Flame, Frostlings are creamy pale, have a bit of frost on the surface, but the ground has thawed underneath. To celebrate them, Vogue photographed Marisa Berenson wearing one in Paris—Flesh Peach, a very delicious Frostling. Laurent did her hair, a tumble of honey caught at the temples with long white ribbons, as meltingly feminine as a girl could look.



WHAT MAKES THE GIRL

(Continued) is amusement. She amuses, she bemuses. And she *uses:* anything in sight that will increase her makeup's entertainment value. A brown eyebrow pencil—to put on summer freckles in the dead of winter; to outline her mouth, shape its upper half into an exclamatory M—whereupon the outline is filled in with layer upon layer of colour until she's achieved the precise outrageous shade she wants....Surgical glue—in which she dips the brush that brushes up her brows, brushes them straight up. Then before they dry, she combs them to keep hairs separated, thicker near nose, more spiky at outer corners, where tiny extra strokes direct them upwards. Lifts the face, opens the eyes....Pools of colour all around the eye. Deep violet, if she's Eliane de Chavagnac and has fabulous honey-brown skin and dark hair....Smoky mauve if she's Liz Allsop and has skin of alabaster and hair of palest champagne....Emerald green if she's Penelope Tree, a pioneer in eye encirclement....Watercolours—all over. Ears painted inside to out in progressively darker shades of same colours. An arc that starts behind the ear, swings down as far as the jawbone....A Tree of Life on one arm....A wash of lavender framing each side of face. (Continued next page)

Stretch a leg. Make it a point to point a leg every time you're on the phone. Right leg, left leg, point toe, leg straight out. Feel thigh and calf tauten....Or put on "the sexiest stocking in Paris," *right.* Sheer black, it pulls a leg long with a vertical stripe. *Swing a tassel*—from a black panne velvet chemise, encrusted with paillettes; black satin sandals. All by Dior. Leonard velvet, Ginisty embroidery.





Turn on the light touch

Bask in the funlight. Helena Rubinstein flicked the switch here with Illumination Make-up. Entertaining freckles, etched (quite temporarily) by brown eyebrow pencil. Eyes smoking in a haze of blue shadow. Face a warm beige soufflé, lit at cheekbone with molten amber. Mouth: Torchy Pink. . . . It's Helena Rubinstein's Late Latest Look, really a Great Greatest Look. Protein-sparked Illumination Soufflé Foundation manages to filter out flaws while it lets the You glow through. . . . Brown, sequined mini-jupe suspendered in brass over a nylon cling of sweater, an adventurous Courrèges evening notion. . . . Hightailed coif and forehead guiche, by Carita.



WHAT MAKES THE GIRL is surprise. She surprises, she improvises. First she finds herself, her shape of face and body, then she makes capital of her discovery. She appraises and reappraises. . . . In the same spirit that eyebrow pencil may define her mouth, lipstick may shadow her eye. Designer Zandra Rhodes circles her eyes with violet then adds on the lid rosy, red, or panne gold lipsticks shading up toward the eyebrow like a sunset. Another dazzler tips, of an evening, each eyelash end with white liquid liner; shadows her lower lid in navy-blue liner, her upper lid with silver lipstick right up to the eyebone. Eyebrows are being used more and more to shape a face. Didi Ryan blunts hers to narrow her face. Silvana Mangano shaves off her eyebrows completely, and uses no pencil there either. Her makeup is very white, her eye makeup very black, her lips very pale, her forehead very high, and her look "very great—might be from a Flemish painting." . . . Mouths are being reorganized with gradations of colour. A tremulous cupid's bow can be accentuated with a lip colour two shades deeper than the bottom lip. And a lower lip drawn paler than the upper makes a mouth more expressive, more sultry. Veruschka likes it that way. . . . The back of the neck and the hollow of the throat are exciting new areas to adorn. And ears are perking up not only with makeup but with jewellery used in surprising ways: e.g., line the entire outside rim of ear with a thin arc of coloured stones. . . . The keeping of the makeup on can be as important as the putting of the makeup on. Kiss an ice cube to set lipstick. Spray a fixative all over the face. Use a moisturizer both *under* and *over* makeup. Evelyn Marshall's versatile moisturizer lotion, em Day, locks moisture into skin pre-makeup; then, after makeup, locks the colour on and buffs its sheen. (Read about the makeup routines of three beauties of our time on page 24.)

Dash—behind the ears: With the sleekened head, new place for ornament—above on the back of the coif. Here it's *passementerie*, real hair woven into a thin braid and shaped to fit over a small figure-eight chignon. Yves Saint Laurent designed it, and Alexandre did the hair.

Send up a Roman candle

Catch the lights of Rome . . . with a great diamond-and-gold flower by Bulgari . . . with a soft cling of charmeuse . . . with a face of tawn. . . . It's the glory that is the Roman complexion, a honey beige you associate with strange and wonderful Roman lights and sunfed Roman skins. Eve of Roma's Roman Beige makeup, conceived on the Via Veneto, is here now to sweeten American faces. Velvet Touch liquid makeup, a whisper-weight slip of foundation, is blushed with Roman Glow cream. Roman Beige #2 is the lipstick. Roman Beige Dark, a new Accento Italiano, dusts eyebone. Mediterraneo shadow floats around eye to echo the head wrap, satin crêpe by Forneris. . . . Roman candles are going up to celebrate the arrival of the glory that was once exclusively Rome's in the U.S.A.

BARBIERI



True knit

It's true. The pull of knits never quits. Take these four pages of great ones, starting now, ready to race right on through the year—high in good looks, high on roped cork platform sandals.

Jump knit, left, a narrow black wool jumpsuit that zips up the back, dips down the front, runs black-and-white striped ruffles round neck and wrists. By Cadillac; about $95. At Frost Bros.; Nordstrom Best.

Tunic knit, right: the shirt-collared tunic—brown-and-white stripes on straight brown pants; scarf flying. Turnout—plus belt, not shown—by Kimberly, of knitted Dacron; about $110. At Saks Fifth Avenue; Halle's, Cleveland; Maas Brothers; Neiman-Marcus. David St. David scarf.

Hugger-snugger knit, below: the merest, dearest little purple dress as tiny as a shirt, only longer—laced in front and belted. A Ban-Lon dress by Artemis, of Du Pont nylon; about $35. At Altman's; G. Fox; Julius Garfinckel. Belt by Elegant.

Both pages: Danskin leotards and tights; Bernardo sandals.

Coiffures, these four pages, by Ara Gallant.



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AVEDON

True knits... true wools



True to form—short little shapes, mostly knit, mostly wool; worn over legs, pants, roped-on platforms.

1. Days of wine and white, a shirtdress of Dacron-and-wool knit with buttoned tab, four pockets By The Collection of R & K; about $42. At Altman's; J. W. Robinson.

2. Glossy knit, a short brown dress with turtleneck, long full sleeves. By Kimberly, of knitted Dacron; about $70. At Altman's; Woodward & Lothrop; I. Magnin.

3. Doublet and pants of grey wool with ball buttons, big patch pockets, pants flaring. A woolmark turnout by Davidow (Bellaine fabric); about $210. At Lord & Taylor; Harold's; I. Magnin.

4. Red shirtdress of worsted jersey with rounded collar, high pockets. By The Sidneys for Tina S., of Wyner fabric; about $65. At Bloomingdale's; Stanley Korshak.

5. Precise and pink, a shirtdress with pointed collar, long tabful of buttons, small sleeves. By Sue Brett, of knitted wool, nylon, and rabbit hair; junior sizes; about $28. At Bloomingdale's; G. Fox.

6. Short shirtdress of wool in oatmeal-beige—very short, gathered at the waist with a wide high-placed belt. Deep collar, two buttons. By Georgette Trilère for Trimar (Bellaine fabric); about $145. At Bonwit Teller; J. W. Robinson; Frederick & Nelson. Both pages: belts by Elegant; leotards and tights by Danskin; clogs by Bernardo.

BLOW ME A

HOUSE IN TWO DAYS

DESIGNED ESPECIALLY FOR VOGUE. THE FIRST COMPLETE FOAM LIVING-SPACE: FAST, INEXPENSIVE, FREE-FORM, FREE CHOICE

With the enthusiastic interest of Vogue and at our request, Felix R. R. Drury, professor of architectural design at Yale University, built in just two days the interior of an entire small house or apartment by blowing it into shape with polyurethane foam. This astonishing material has extraordinary properties of hardness, durability, and versatility. It can be sawed, carved, painted. For insulation—warm in winter, cool in summer—it is unbeatable. Sound- and weatherproof, it is fire-resistant. Above all, it allows complete freedom of form and expression, unlimited choice of sculptural shapes, curves, proportions, scale unknown to standardized building. Even the furniture—a great saving—can be foamed in.

We gave Professor Drury an arbitrary space: a box twenty feet by forty feet by ten feet high pierced by the door and window openings a standard apartment might have. Using two complex liquids and a blowing agent that met on their way through a nozzle to produce a pleasing pale-biscuit-coloured wonder stuff that hardens in minutes, he turned this banal space into an arrangement of grottos, coves, and retreats. He blew in a special area for television and music, a winter garden bubbled out of one window, a tree house in another. His series of surprises and comforts accommodates a range of moods, needs, and living styles. With patterns of light and shadow, with curved lines playing against straight lines, with unexpected openings and vistas, our strict dimensions gave way to a feeling of unrestricted size and choice. (A floor plan of this experimental model for a foam house appears on the following pages.)

BUILDING IN FOAM, *left*, under inflated weather balloons that serve as temporary forms, a workman blows a foam room. *Right:* Blue-eyed, shook-haired, as young-looking as his graduate students, Felix R. R. Drury, an architect from Ohio who took his B.A. and M.F.A. at Princeton University, and has offices in New Haven and Pittsburgh, wears goggles for protection against the spat of hardening foam.





BLOW ME A HOUSE

To shape the main areas of Vogue's house of foam Professor Drury blew up large weather balloons and used them as forms or armatures. Hardened, the foam supports itself, without balloons. He foamed steps over forms made of ordinary cardboard cartons, and blew banquettes and niches into place. Windows, lighting coves, and plane surfaces he carved with a knife, much as he might carve wood. For the most part the nubbly surface of the foam was left in its natural state—a warm, creamy texture far more satisfying than slicks of plasterboard.

Our foam house was experimental, but its advantages shine clear. Foam is not only inexpensive in comparison to other building materials, its savings in man-hour construction costs are (Continued)

FREE-FORM LIVING, *left*, in the slate-floored music and television room with its rounded, built-in seating pods, and at the left, over the television pod (its back to the camera), a raised get-away nook, reached by foamed steps.
Above: Floor plan of the experimental foam house.

CLAUDE PICASSO

staggering. It forms at once its own durable exterior, insulation, and interior surface. It can be cut, patched, refoamed. It never gets termites or mildew. Aesthetically it's like living in free-form sculpture. It takes with astonishing ease to a spread of styles and periods. (On page 160 are some suggestions by the young decorating firm, Mac II.) But this house is more than sensible. It is unique—not only as the first example of foam architecture on so complete a scale, but because every foam house must be unique. No two will ever be exactly alike. for foam is a free-form medium. And this may be the greatest asset of building in polyurethane foam, long used in industry for insulation and lightweight strength. (The foam for this house was supplied by Union Carbide.)

"It is a new means for occupying space," Professor Drury said. "There is hardly anything more discouraging than the modern living room: All the joy is squeezed from the rectangle's brilliant past. With foam you can afford to experiment, to participate actively in making your environment. Because it's cheap and easy to add to or chop out, you are suddenly willing to try things you wouldn't commit yourself to before." And that—to live as an individual, to be of your own mind—in this era of packed, pre-shaped cubicles that forbid all freedom of choice, is no small wonder. For more views of Vogue's house of foam, see page 161.

NEW SPACE, *right:* The architect included straight walls "for gravitational reference." At the end of the hall at the left of the photograph is the dining room. At the right, the entry and, beyond, the living room.

BLOW ME A HOUSE

CLAUDE PICASSO

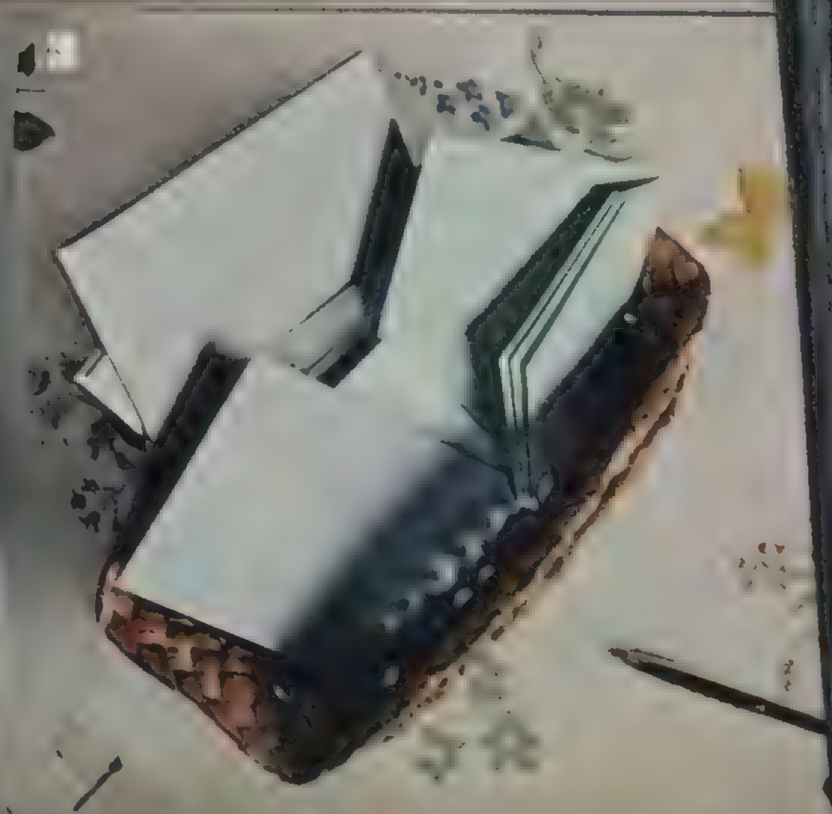


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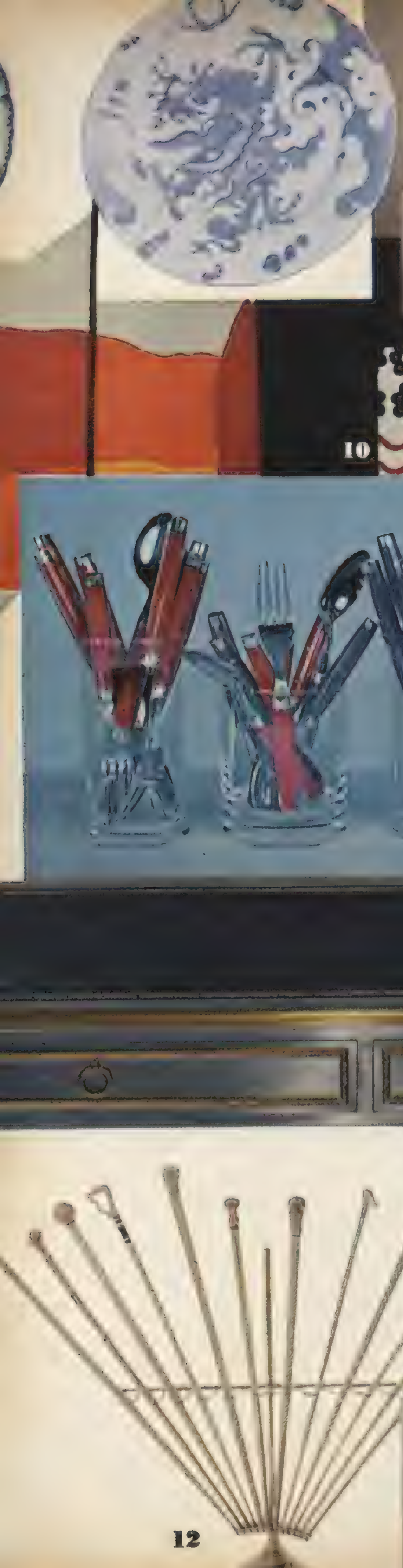
THE LOOK OF THEN AND NOW










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Vogue's Choice: The Look Of Living Today, introduces an eight-page scrapbook of the new, the beautiful, the needed things for the house. Some are Vogue's ideas, some are Vogue's selections from designers all over the world. Each thing makes a point we believe in and everything is available in the U.S. now through stores or decorators. For further tips from the pros and a list of the stores interpreting Vogue's Choices, turn to page 161.

1. *New sculptural shapes:* Verner Panton's One Diamond mirror, 34"x34", $265. Brion-Vega radio record player on a steel base, $1,000. At Scarabeus, 233 E. 60th St., N. Y.

2. *Blue-and-white porcelain collections:* Jay Hyde Crawford mixes inexpensive modern Delft and Japanese Kutani reproductions around a superb antique Meissen dragon.

3. *Painted floors:* Here, by New York decorator Mario Buatta. *Felt-tipped pens:* Gold-filled, plus four ink cartridges, $15 at Saks Fifth Ave. *Pale kid notepapers:* Here, from Tiffany, who will engrave them to order.

4. *Blue-and-white dinnerware:* Spode Lowestoft Fitzhugh dinner plate, $8.50 ea.; Wedgwood Shell Edge Blue, $3.70; Royal Worcester Blue Dragon, $13.75. All at Tiffany.

5. *Bold-scale prints:* Wolf Bauer's Fragment, on cotton velvet, $20 yd., from Knoll Assoc., 320 Park Ave., N. Y.

6. *Luxury leather:* Tufted barrel chair, in brown cowhide, $870; cylinder footrest, $280. Designed by Ward Bennett for Brickel Assoc., 515 Madison Ave., N. Y.

7. *Steel furniture:* Superb Louis XVI style desk of steel and bronze doré, $8,400. John Vesey, 969 Third Ave., N. Y.

8. *Pull-up tables in Plexiglas:* Open cubes, 18", 15", 12", 9", $280; nest or make an étagère. Of English Perspex in 75 colours to order at Albrizzi, 991 Madison Ave., N. Y.

9. *Modular foam furniture:* Two pieces make a bed, sofa, or corner banquette, covered in patent-vinyl. Made in Italy by Archizoom. At Stendig, 410 E. 62nd St., N. Y.

10. *Red, white, and blue palette:* Crisp colour in patchwork pattern, First Love, cotton, $10.50 yd. Can also be had on paper. Connaissance Fabrics, 979 Third Ave., N. Y.

11. *Bistro cutlery:* Bright colour to fill out a silver service or take to the country. $1.25 each piece. Imported from France by Bonniers, 605 Madison Ave., N. Y.

12. *Off-beat collections:* 12 unique Narwhale horn canes, in a brass stand. Garvin Mecking, 188 E. 64th St., N. Y.

13. *Little wheeled tables:* Mini-table in red calf fur, $150; larger, black lizard, $150; python table, $255. To order at Karl Springer, 306 E. 61st St., N. Y.

PHOTOGRAPHS, THESE AND THE FOLLOWING FOUR PAGES: GRIGSBY AND PICASSO

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VOGUE'S CHOICE

1. *The chaise:* Charles Eames design for Herman Miller, $636. **2.** *Portuguese reproductions:* Of Chippendale chairs, $1,000 ea., W & J Sloane, N. Y. **3.** *Wheeled tables:* Henredon oak 16″ cube, $95; pecan 19″ cylinder, $115. W & J Sloane, N. Y. **4.** *All-purpose glasses:* Fostoria Grande, 4 boxed, $30: Baccarat Pavillon, ea. $12.50: Pascoe Wonderful, $2.95 ea.; Tiffany goblet, $4. **5.** *Backgammon:* Fruitwood copy of the Woburn Abbey table, by Baker, $611. **6.** *Patchwork:* Carlin Shop's printed quilt, $85. Other designs by Parish-Hadley to help The Mountain Artisans, Kanawha Valley Bldg., Charleston, W. Va. **7.** *Red, white & blue:* Regent Street no-iron sheet is $5.25, pillowcase, $2. Wamsutta. Rug, 6′x9′, Chatham, $290. By Saxony, 979 Third Ave., N. Y. **8.** *Yellow-green:* Cecil Beaton Daffodilly print, $12 yd., Connaissance, 979 Third Ave.; Tulip Brocade, $25.50 yd., Liverpool Birds, $15.50 yd., Schumacher, 939 Third Ave.; Provençal prints, $8.25 yd., & Vice Versa, 979 Third Ave., all N. Y. **9.** *See-through telephone:* A working Plexiglas sculpture by Babette Newburger. 180 E. 79th St., N. Y. **10.** *Mica discs:* $9.75 sq. ft., by Jack Lenor Larsen, 232 E. 59th St., N. Y. **11.** *Flowers in baskets:* by Parrish-Woodworth, 680 Madison Ave. The Greenery, 306 E. 53rd St., Stephen Barany, 149 E. 72nd St., N. Y. **12.** *Blue-and-white French basin:* At Sherle Wagner, 123 E. 57th St., N. Y. $150. Cannon Mills' Chez Elle bath towel, $2. **13.** *Mix or match sheets:* Bettina designs, J. P. Stevens, $7, pillowcase, $2. Steel cubes, David Barrett, 24 E. 54th St., N. Y. Plexiglas lights, $20 ea., Lucidity, 959 3rd Ave., N. Y. **14.** *See-through radio:* Blue Max by G. E., 4¼″ high, $14.98. **15.** *Inflatable furniture:* Vinyl sofa, $99.95, Jensen-Lewis, 156 7th Ave., N. Y. **16.** *Patchwork rug:* 7′x′7, $500, Stark, 979 3rd Ave., N. Y. **17.** *Expo II chair:* It hides speakers, a plug-in for stereo. $745, Luten, Clarey & Stern, 1059 3rd Ave., N. Y.


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VOGUE'S CHOICE



1. *Pale patchwork:* A flat-weave rug, 6′x9′, $350, at Saxony. Susan, delicious cotton print, $12.90 yd., Woodson. Both at 979 Third Ave., N. Y. **2.** *Silver walls:* Foil papers to order: Freeway, $17.25 roll, at Quadrille, 320 E. 51st St., N. Y. **3.** *Brighton,* $22.50 roll. Hannet. Morrow & Fischer. 172 E. 61st St.. N. Y. **4.** *Foam chaisė:* It folds to make a chair. too. Italian, $245 from Moreddi, at Luten, Clarey & Stern, 1059 Third Ave.. N. Y. **5.** *Screens:* A 1930's wheeled one of leather, steel, mirror, by Jean Michel Franck. At Garvin Mecking, 188 E. 64th St., N. Y. **6.** *Steel table:* Made like jewellery, it folds like a parasol. French. Base only, $2,400. Jansen, 25 E. 55th St., N. Y. **7.** *Signatures:* Yves Saint Laurent initialled his designs for Fieldcrest. Bath towel, $5, cotton quilt, twin size, $45. **8.** *Enamelled cast iron:* Eight pieces are all a kitchen needs. By Dansk, available in December. **9.** *Silver to use:* Never to be put away. Plated Bennington pitcher, $27.50, Oneida. Sterling pipkin, $35; on plate, $15, Lunt. Sterling Patrick Henry julep cup, $45, International. Cigarette box in sterling, $140, Gorham. **10.** *Indigo-bordered china:* Modern formality in dinner plates, Royal Doulton Imperial, $17 ea., Lenox Barclay, $14 ea., Syracuse China Royal Court, $12 ea. **11.** *Wicker:* A birdcage, $35, represents the wicker look. Walters Wicker Wonderland, 991 Second Ave., N. Y. **12.** *Pull-up tables:* Clear Plexiglas is newest, $100. The Plexiglas sculpture, $150. By Spiros Zakas, 985 Third Ave., N. Y. **13.** *Silver fabric:* A cobwebby sheet casement cloth of silver Mylar, 50″, $22.50 yd., Jack Lenor Larsen, 232 E. 59th St., N. Y. **14.** *Indigo blue:* An 18th-century favourite has a contemporary look. Salem Tavern Stripe, 48″, $9 yd., at Brunschwig et Fils, 979 Third Ave., N. Y. The cotton serge, 55″, $8.25 yd., and the braid, $45 a 6 yd. reel, all at Clarence House, 40 E. 57th St., N. Y. **15.** *Banquette-sofa:* A luxurious Moroccan-inspired look. To order in any size, this, $858 in muslin. By Angelo Donghia at & Vice Versa, 979 Third Ave., N. Y.





VOGUE'S CHOICE:

ENVIRONMENTAL LIGHTING

The major crunch in today's break with traditional décor is lighting. Glare-free bare-faced bulbs, floor or ceiling lights in lieu of table lamps, sculptural shapes, new materials, are part of our breakaway. Shown from left to right: White plaster lamp designed by Giacometti. $400, at Chodoff, 117 E. 57th St., N. Y. White Plexiglas light sculpture by Tina Matkovic. $350, at Scarabeus, 223 E. 60th St., N. Y. Tile Lights: A mirror-like brass or chrome 12″-square ceiling module, $26. Lightolier, 11 E. 36th St., N. Y. Giant Duratest bulbs circle a 54″-high chrome steel shaft. $284. A 5″ bulb in a 4″-high enamelled base is Tom Edison, $27. Both by Tsao Designs, 108 Main St., New Canaan, Conn. Cedric Hartman's adjustable floor lamp in brass or chrome, half-round shade, $290. At Luten, Clarey & Stern, 1059 Third Ave., N. Y. Above it: Chandelier version of the Tsao Design's floor lamp, four Duratest bulbs, $59. On the floor, Vacuna, Italian 18″ milky Plexiglas sphere, like a bulb on a cushion. $170. Behind it, Chimera, a 72″-high milky Plexiglas fluted column. $278. A lower version of the Cedric Hartman brass or chrome lamp has a triangular shade. $230. All three lamps at Luten, Clarey & Stern. The next three floor lamps were designed by Robert Sonneman. First: A 7″ chrome ball shade swivels on a 47″-high chrome stem in a weighted base. Tilt it to any angle. $95. Orbiter operates on a counter-balance, "floats" to any position. 17″ high, of polished chrome. $80. Gyroscan has a 7″ polished chrome ball which rotates inside a ring like a gyroscope. $65. All, Robert Sonneman, 226 Fifth Ave., N. Y. On the ceiling: Light Cells, a 17″-square egg crate of smoky acrylic, reflects its nine bulbs. $99, at Lightolier, 11 E. 36th St., N. Y. On the floor, Kartell's 18″ clear Plexiglas globe with angled mirror inside. It bounces the light from a bulb in the chrome base. $147, Scarabeus, 223 E. 60th St., N. Y. *Note:* Tips from famous decorators and a list of the stores interpreting Vogue's Choices, follow on page 161.

CLAUDE PICASSO

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

New York: Fascinating, the way a whole change in fashion is sliding quietly into being . . . no one has talked about it much, no one has really even noticed it . . . it's just sort of crept in—and now we see it everywhere. It's the *languor* of clothes today—the easiness, the unpretentiousness of them—even the practicality of them. The "feel" of fabrics, the cuts, that caress, slide over, around the body . . . once you've owned one matte jersey chemise —one coat, cuddly and malleable as a sweater—you will never go back to cardboard fabrics and cuts. . . . One wearing of a crêpe de chine scarf slipping around your throat, sliding down against your body, fluttering in the breeze—you will always want something supple, easy, unbinding about you. . . . Have you noticed how, in just a few months, many men no longer even think of having to put on a tie, a "proper" shirt, for their daytime work activities —the numbers, instead, in wonderfully comfortable, patterned, coloured, jersey shirts, open at the neck, chain or scarf showing. . . . How *many* girls wear jersey pants, a long lean sweater everywhere, everyday. . . . No one even notices except to notice how attractive they look . . . it really is a sort of sensual feeling in our fashion today in the most attractive way . . . sensual to wear . . . sensual to look at. . . .

Tie-dye satin sheets—that's what Janis Joplin ordered for herself and for a friend, from those superb tie-dye printers and designers. The Fur Balloon. 300 West 4th Street in the Village. (It's their tie-dye panne velvet pants, satin and silk shirts, that Janis has been wearing at her recent appearances at Rock Festivals. . . .)

Sitting down dancing: It's spread to London and Paris —it was thought up last summer by some of those red-hot indefatigable dancers at Fire Island —the ones who just can not stop even though they've got to—because their legs and feet just can't make it any more. You see you're sitting down, but you move all your body from the gut up, with the beat, just as though you were dancing. It's great. Less tiring . . . not too damaging to the banquette, especially if all of you in the row are doing it together . . . it's fun to do in a car, too—provided you're not driving. . . .

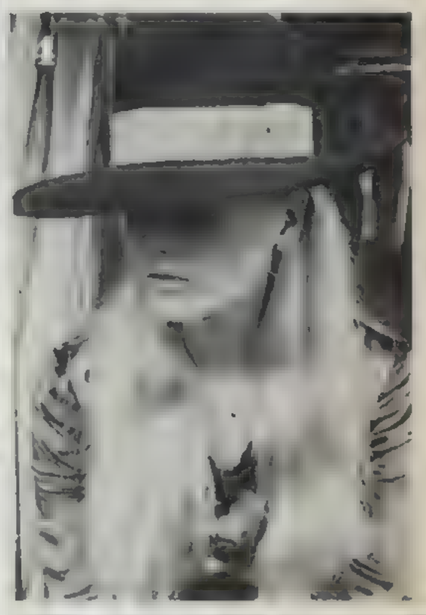
A short hemline story. A delicious long-limbed American beauty, in Paris recently shopping at the couture collections, received an urgent cable from her husband. As he is the sort of fellow who only cables in dire emergencies—illness of the children, etc.—what could it be? With faintly trembling fingers she tore it open. It read: "Do not repeat do not lengthen hems Love Tom." . . .

Leaping Lizards—

It's the season for snakes and their friends of the scaly world.


1

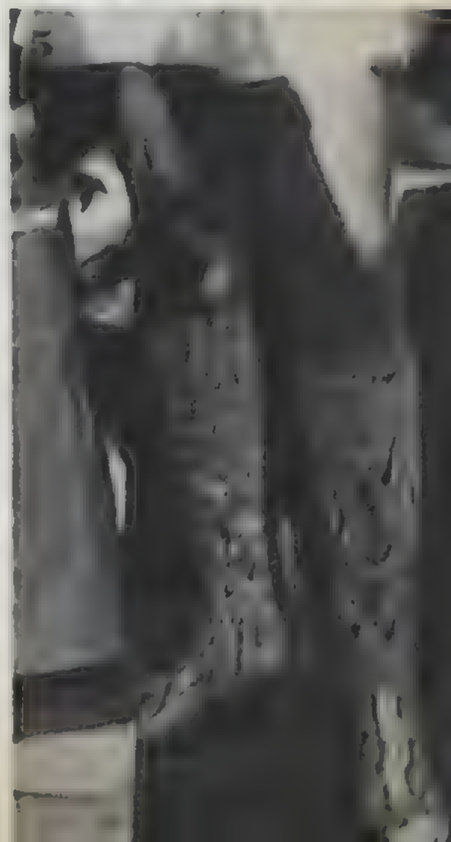
Suddenly we're all fascinated with the intricacy, the beauty, the pattern of the reptile's skin. . . . **1.** Extraordinary, beautiful little weskit of greige and beige snakeskin, decorated with emerald and silver snake, laced closed with chamois suède. From Flukes. $150. Best & Co. . . . **2.** Muffler of cobra pattern printed on the creamiest satin. By Jean Muir. At Henri Bendel. **3.** An eagle of lacquer-red,




3

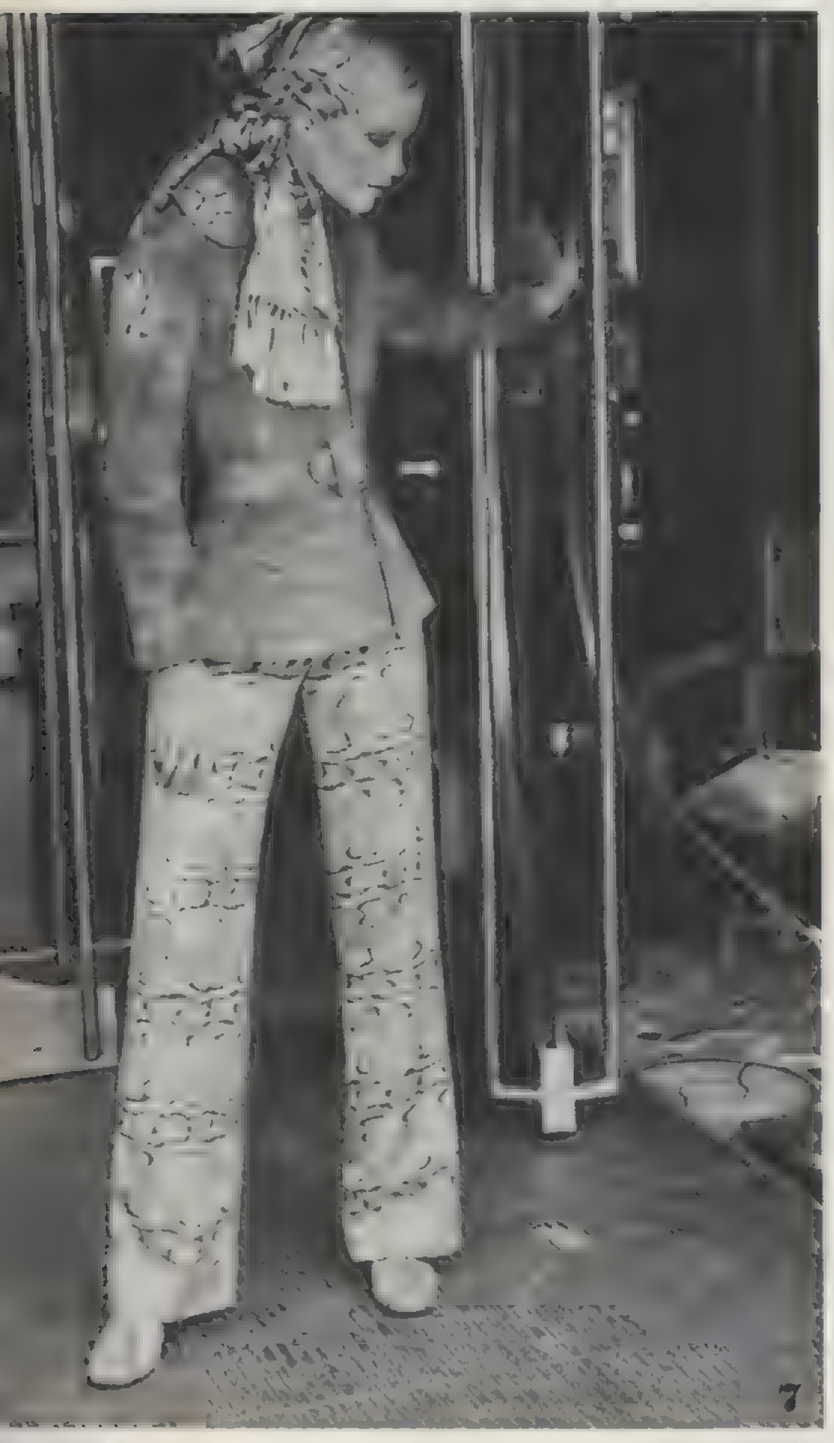

2

JACK ROBINSON


5



gold, silver snakeskin appliquéd on the back of nailhead-studded chamois weskit. From Flukes. $100. Best & Co. **4.** ***Arabella Churchill*** hides her hair under black felt, snakeskin-bound. Kleptomania. About $10. 162 King's Road, London. **5.** Snapped on photographer ***Berry Berenson's*** busy feet, her boots of greige snakeskin. $60. The Chelsea Cobbler, 33 Sackville St., Piccadilly. **6.** Cobra-skin belt—beautiful one-of-a-kind clasps. Flukes. $12. Best & Co. **7.** Superb suède-and-snake turnout—pants and fringed scarf of reptile-printed beige satin combined with a jacket of softest mouse suède. All by Jean Muir. Henri Bendel. . . .



BERRY BERENSON

Tie Dye—

Knot it. Squinch it. Dip it in the dye pot. Wring it out. The more uneven the colour is the better it is. What we are talking about is the ancient method of tie-and-dye printing of fabric. And suddenly *everyone* wants something in tie and dye. **8.** Tie dye printed on good old union suit cotton—shirt and undershirt tops, naturally no two alike. $5 each. Culottes, $6 each. Serendipity III, 225 East 60th Street. . . .

More on next page

VOGUE'S OWN BOUTIQUE *Continued*



London: **1.** Ooooh! What a little marabou can do! ***Liz Allsop's*** delicious little scamp of a wrap in brown panne velvet, is rimmed in red fluff. About $10. From Mata Hari, 410 King's Road, Chelsea.

London: **3.** Wheee! What a fling we can have with a big Spanish shawl ($325), a rustly black silk skirt ($160), a billowy batiste peasant shirt ($45). All from Deliss, 40 Beauchamp Place....



London: **2.** Whooosh! Here comes his Lordship —in a hurry. It's the ***Earl of Lichfield,*** on the motorcycle he uses to roar around London—wearing his shiny mauve leather jacket. By Ossie Clarke for Quorum, 113 King's Road. . . .





BERRY BERENSON


5

London: 5. Stepping into fashion everywhere—hand crochets, little short black dresses worn with lacquery red boots . . . here the whole look combined on one of London's talented crochet designers, ***Carmina.*** Her shift, $126. 76 Wood Vale, London.

Paris: 6. Striding into their courtyard, two of Paris's irrepressible, delightful designers—***Vicky Tiel*** and ***Mia Fonssagrives.*** They've got on their everyday ankle-length wool jersey coats over black jersey jumpsuits. Coats about $100 each. Mia Vicky, 21 rue Bonaparte. . . .

Paris: 7. Standing still, not caring if we're watching—two beautiful people (in two superb coats) ***Marisa Berenson*** snuggled into a luxurious soft wool cat-printed coat—***Dr. Christian Jonville*** in his black shiny trenchcoat. Both coats by, and at, Cerruti's 1881 Boutique, 27 rue Royale. . . .


6



London: 4. Leaping along, ***Liz Allsop's*** ankle-length wool coat is all black and curly (just like Sally the dog). Liz's coat, pants, muffler by Jean Muir. At Henri Bendel.


7

More on next page

VOGUE'S OWN BOUTIQUE *Continued*

London: Calm, alluring...


1

That's what these clothes have in common, a luxury of cut, of cloth—a languid line to wear for contemplative moments. . . . ***Charlotte Anne Curzon, 1,*** in her lounge coat and pyjamas of Chinese printed red satin, a red satin shirt. Designed by Ossie Clarke. At Quorum, 113 King's Road. Her snakeskin boots, from Chelsea Cobbler, 33 Sackville Road, Piccadilly. . . .

Arabella Churchill, 2, in a languid slip of a shirt—peony-printed panne velvet, all molten movement to the floor. About $100. To order at Deborah Clare, 29 Beauchamp Place. . . .

2


3

Janet Lyle, 3, wearing the violet printed chiffon tea gown she designed. Cecil Beaton says that when Janet wears this, she is "an honour to the nation." He means England, but you can buy Janet's gown at her Annacat boutique, 924 Madison Ave. . . .

Liz Allsop, 4, in one of those perfections of gauzy sari silks that Thea Porter is famous for—this, all greens, of chiffon and velvet, the hem caught up and tucked up into a jewelled belt. You can order Thea Porter's designs through Henri Bendel, 10 West 57th Street, New York. . . .

4

If not The Pill what?

(Continued from page 102)

Wilhelm Mensinge in 1882. A diaphragm needs to be fitted initially by a skilled physician. Its successful use requires it to be inserted before each intercourse or nightly as a bedtime routine, so the method is not for those lacking in diligence. The rare failures are thought to be due to dislocation of the diaphragm during the vaginal expansion that accompanies sexual excitement, especially in women who have had children, those who have intercourse repeatedly over a period of hours, or those who favour the female-superior position.

Various creams, jellies, tablets, and foams are used separately or with the diaphragm. All contain chemicals that immobilize sperm, and also provide a mild mechanical barrier. It is almost impossible to rate these in terms of efficacy on the basis of hard scientific evidence, but the most prevalent opinion is that the cream-jelly-foam-tablet approach is far superior to the douche but not as safe as the condom or diaphragm.

The "rhythm" method is based on independent Japanese and Austrian work in the 1930's which established that the ovum is released from the ovary about two weeks before the onset of menstrual flow. Unfortunately, many women have irregular cycles so that sexual abstinence for the ten days clustered around midcycle is the minimum requirement for success, and to be really secure, even further restriction is indicated, especially if there is marked menstrual irregularity. Body temperatures measured in the morning before rising show a slight increase one or two days after ovulation, and can help to suggest when sexual relations can be safely resumed, but many women show no clear-cut rise during the last half of the cycle. Carefully used, the rhythm method does not deserve the scornful epithet "Vatican roulette," but it requires a temporal pattern of sexual passion that is unlikely to correspond to natural drives.

The intrauterine device has had a renascence since 1959, and is now in wide use in many lands. There are a number of I.U.D.'s available, most being made of plastic and inserted via a plunger through a tube with the bore of a soda straw. Many have "tails" that protrude from the cervix and serve both to tell if the device is still in place and to facilitate its removal.

The insertion of I.U.D.'s is generally performed by gynaecologists, and there is evidence that the risks of perforation of the uterus are inversely related to the skill and experience of the physician. Such perforation is also more common if the device is inserted during the first weeks after delivery. Perforation and the fact that I.U.D.'s are generally unsuited to use in women who have never been pregnant are probably the major drawbacks. Uterine bleeding and abdominal pain are frequent during the first month or two after insertion, and some women may suffer pelvic infection as a result of the presence of the I.U.D.

Pregnancy occurs infrequently in women with the device in place, but the method is not as foolproof as The Pill. A few women also expel the device without knowing it, and become pregnant. Some husbands object to the I.U.D., especially those devices with tails that protrude from the cervix, and some women fear its continued presence as a potential cause of cancer. (To date there is no evidence that this occurs, although some irritation of the uterine lining is almost invariable.)

The biggest appeal of the I.U.D.'s is their trivial expense and great convenience. Once in, they can be left undisturbed for long periods, with no sustained motivation for birth control required of either sexual partner. The current devices vary considerably in both efficacy and safety, and it is a pity that reliable comparative data are not readily available to the physician as he attempts to choose among them for his patients. At the very least, it can be said that I.U.D.'s come in a variety of shapes and sizes, so that if one type or size is not working well for a given woman, another I.U.D. can be tried.

While I.U.D.'s represent perhaps the present epitome of simple, reversible birth control, surgical sterilization is also simple and even more effective. Vasectomy (tube-tying) in the male does not require general anaesthesia or hospitalization. Tying the woman's tubes, on the other hand, usually means an abdominal incision, but if done right after delivery hardly lengthens the period of bed rest. For couples who plan to remain married to each other and are certain that they want no more children, sterilization is highly satisfactory. The major drawback is that a patient may come to regret the irreversibility of the act because the marriage becomes an unhappy one or because he or she had reluctantly consented after urging by the spouse. While remedial surgery can occasionally open up the ligated tubes, a properly done sterilization is usually not easily reversible. In practice, if a couple has worries about the reversibility of the operation, they should not be considering this form of birth control.

These, then—plus The Pill—are the presently available techniques. Which one is "best" should be decided by the woman for herself—in conjunction with her husband or sexual partner. The factors to be considered include not only the reliability of the technique and its safety, but the aesthetics and satisfaction of the sexual act, the psychological makeup of the partners, the magnitude of the incentives to avoid pregnancy, religious considerations, the size of the family, and the age of the woman. No method is "best" for all women. Even for a given woman the optimal technique can be different at various times in her life. A decision is most likely to be the right one if made after careful consideration of the pros and cons of the several alternatives. The ultimate choice should always be a highly individualized one, and the physician and patient who approach birth control as a general problem rather than a specific one are being neither scientific nor wise.

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Parents Talk About Sex

(Continued from page 103)

cially. For fun and profit, sex is flaunted on public screens and airways, in Technicolor. Our children are virtually bombarded with sex. On the other hand, chastity is professed as an ideal. This contradiction creates contempt for standards. Such hypocrisy invites rebellion against rules. As my eighteen-year-old son said: "If society permits public sources of stimulation, it can not prohibit private sources of gratification."

MRS. B.: Times have changed. So many traditional taboos have tumbled. Movies are frank and theatres are naked. Many magazines are obscene and many bookstores are openly pornographic. But my husband says, "The new freedom has not killed anybody. We should worry more about brutal violence than about honest sex."

MRS. E.: Don't we want to abolish the double standard? Don't we want honesty and integrity in all human relations, the public and the private, the social and the sexual?

MRS. F.: That's exactly what I told my son. Our eighteen-year-old said in a James Cagney voice, "Love them and leave them—that's my philosophy." I asked: "What happens to the girl after you and others love her and leave her?" "That's not my responsibility," he answered. "I don't think about it." "Well, think about it," I urged him. "If you lured a girl into love or lovemaking, her feelings become your business."

MRS. D.: Once we admit that women have sexual needs, then there can be no place for a double standard. A famous male physician once stated that "fortunately for society most women are not particularly bothered by sexual feelings." Well, fortunately or not, we are. Society can no longer ignore the nature of our needs. Values and standards must take them into account. This is the real meaning of the sexual revolution.

MRS. G.: My daughter asked me a most embarrassing question. "Had you ever made love before you were married?" "No, I was waiting for your father," I lied. "Why not?" asked my daughter. "Because we didn't believe in such things," I stuttered out. And to my dismay, I blushed. My daughter looked knowingly and said: "You have been missing a lot." I changed the subject quickly, but did not sleep well that night. In contrast, my husband dismissed the incident lightly. "She is twenty-one," he said. "And she is an adult."

MRS. E.: I faced a major crisis this week. My daughter Linda asked me to help her get birth-control pills. Linda is a beautiful girl and hungry for experience. I know my daughter. She will not abstain much longer. With pills, at least, she'll be safe. Yet, I can't bring myself to cooperate with her. I don't want to be an accessory before the act. I talked it over with her father, my ex-husband. His attitude shocked me. "What do you expect her to do?" he said. "Get her the pills. She'll be safe, and we'll be able to sleep in peace." I've decided to consult a psychologist. His words helped me clarify my own feelings. He said: "You feel two ways about your daughter's request. You sympathize with her plight but you don't want your sympathy to mean complicity. You want her to be safe but you fear that your help will convey to Linda: 'Mother expects me to indulge.' You have answered your own question: 'No.'"

A girl who asks her mother for contraceptive measures indicates by her very request a lack of readiness for adulthood: She wants the gratifications of an adult with the responsibilities of a child. An adult does not shift responsibility onto his parents. He shoulders his own burdens. He makes decisions and accepts the consequences. He endures anxiety, tolerates tension, deals with doubts, copes with guilt, and guides his conduct.

Without such growing pains there is no growth. Parents who give their teen-agers contraceptives deny them a vital experience: the inner struggle without which there is no inner development. To become an adult, a teen-ager must go through the emotions, not just the motions, of adulthood.

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"The Way I look Is Spectacular" BY RUTH GORDON

Vogue Patterns

(Continued from pages 98-99 and 100-101; other views, yardages, details)



7667



2196

Above left: Pantjumper with semi-fitted midriff, buckle trim on front straps and top stitching. Vogue Pattern 7667. Sizes 6 to 14. Size 10 requires 6 leather skins. $1.50. In Canada, $1.65.
Above right: Jacket and pants. Jacket is loose fitting, yoked front and back with a back vent, buttoned cuffs, and pockets. Straight legged pants are darted and pleated into the waistband, have a front zipper closing and top stitching. Vogue Paris Original Model 2196, designed by Yves Saint Laurent. Sizes 8 to 16. Size 10 requires 12 suède skins. A blouse pattern is also included. $5. In Canada, $5.50.



7644



2211

Above left: Long loose-fitting overblouse has a bias turnover or standing collar with an attached tie. The back extends to shape the front shoulder yoke, cuffs are buttoned. Vogue Pattern 7644. Sizes 8 to 16. Size 10 requires 5 chamois skins. $1. In Canada, $1.10.
Above right: Long cardigan jacket with rounded lapels has three-quarter length sleeves, an inverted pleat, and martingale belt in back. Low waisted A-line skirt has side seam pockets. Vogue Paris Original Model 2214, designed by Pierre Cardin. Sizes 8 to 16. Size 10 requires 9 suède skins. A blouse pattern is also included. $3.50. In Canada, $3.85.

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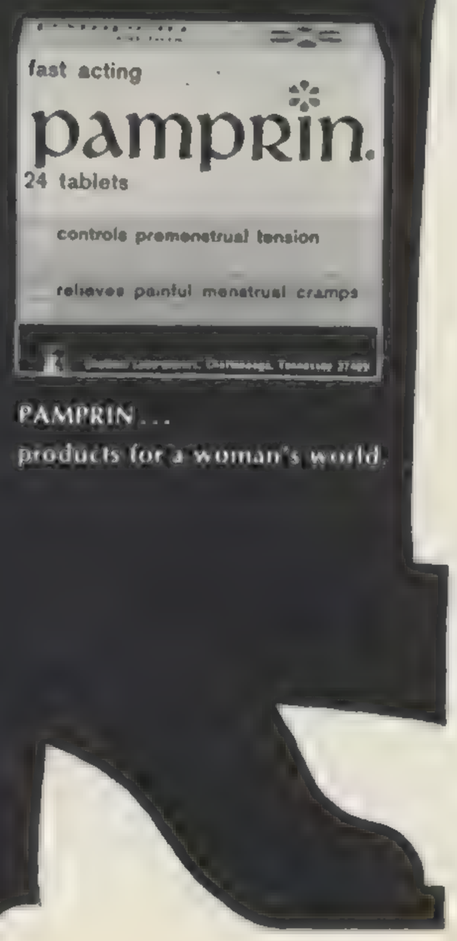
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Vogue's Choice: Tips from famous decorators

(Continued from pages 144-151)

William Baldwin, of Baldwin & Martin, N. Y., has been setting globe-circling trends for years. In 1945 he introduced the "whole Matisse thing of light and colour." At a time when colour usually meant the primary ones, massed in solid areas against white, "like a cubist painting," he filled rooms with brilliant mixes of colour, printed cottons, baskets of flowers. Then he had to use French cotton: now country-fresh prints are everywhere. In 1963 Mr. Baldwin did a building for Kenneth in New York. It was a riot of colour and pattern-on-pattern with wicker furniture and lots of bamboo. Suddenly it was the look that everyone had been hungry for . . . a country fantasy look to liberate city rooms. Even floors came to life with pattern . . . for example, the geometric rugs designed by English decorator David Hicks. Mr. Baldwin has always designed contemporary rooms without giving up all of the past. He loves lacquer screens and handsome Louis XV armchairs, perhaps upholstered in leather. It is the "eye" that counts, picking the timeless design. Today Baldwin feels strongly about the built-in look . . . for bedrooms, of course, but also in other rooms . . . banquettes replacing leggy sofas . . . a getting-away from legs. Every room must have contemporary pieces, perhaps of steel, like the fine Albrizzi steel and leather director's chair . . . brass floor lamps in preference to table lamps and shades . . . Plexiglas and wicker, fresh shapes.

Carlos Ortiz, head of the Paris decorating firm Jansen's New York office, loves baskets and has them designed from 18th-century documents. He fills them with plants and flowers, puts them on the dining table and all over the house. Folding furniture, he feels, is a "must" for today's life . . . just as it was when the Venetians moved from house to house with folding chairs and tables. His newest piece is the glorious steel table base which folds up like a parasol, takes a glass top in almost any shape or size. Since Mr. Ortiz's clients travel a great deal, he makes lovely slipcovers of pristine cotton to be tied-on with bows, packed, perhaps in wicker hampers which can be used as tables or seats. Ortiz will have reproductions of old furniture made only if it is necessary to fill a need . . . for example, adding chairs for a dining room. Then they must be superbly done so that no one can tell which are which. He loves contemporary materials, an unexpected use of colour . . . for example, the great "floating" Plexiglas cocktail table from Albrizzi in a deep purple. He also likes the idea of printed cotton window shades which pull up from the bottom rather than down from the top.

Cecil Beaton, the English designer-photographer whose sets and costumes for *My Fair Lady* made fashion history, is doing the sets and costumes for the new Musical *Coco*, based on the life of Chanel—and sure to have a fashion impact. Beaton adores gardens and flowers, puts baskets all over his rooms. Everything from a potted palm to a tiny bouquet is popped into one of the baskets which he designs and has made at Lord Robert's School for The Blind in London.

Albert Hadley, of Parish-Hadley, New York, feels that the architecture and lighting of a room, in short the environment, are of greater interest than the furnishings today. For this reason the off-beat or unusual object is in great demand to add the non-cliché, personal touch. He likes modern lighting, puts the little Pace brass half-cylinder light on the floor with baskets of plants. He uses modern Irish baskets in flask shapes for a few flowers, tray shapes for papers, round shapes for plants, firewood, even magazines. He collects old baskets—always for their shape. Parish-Hadley launched the revival of patchwork which has become a tremendous fashion. To help the needy women of Appalachia, they recoloured old designs, created new ones now being used for curtains, door stops, even rugs. Inventive in his use of materials, Mr. Hadley is now making large box stools covered in Portuguese rugs woven to his design.

Valerian Rybar, of New York and Paris, designed the setting for the great ball given by the Antenor Patiños last year. He finds things all over the world for his clients. Porthault prints special cottons in Paris to hang on bath and dressing-room walls —prints that match the towels and are changed when the towels are changed. He has delicious white pottery, bordered by flame stitch designs in red and green, made in Portugal. In Paris he loves the horn-handled knives and forks he finds to use in country houses.

A list of the stores which are interpreting Vogue's Choice:

J. W. ROBINSON	Los Angeles, Calif.	STIX, BAER & FULLER	St. Louis, Mo.
MAY D & F	Denver, Colo.	JOHN WANAMAKER	Philadelphia, Pa.
RICH'S	Atlanta, Ga.	KAUFMANN'S	Pittsburgh, Pa.
D. H. HOLMES	New Orleans, La.	SANGER-HARRIS	Dallas, Tex.
JORDAN MARSH	Boston, Mass.	FREDERICK & NELSON	Seattle, Wash.
J. L. HUDSON	Detroit, Mich.	THE BOSTON STORE	Milwaukee, Wis.
DAYTON'S	Minneapolis, Minn.		

LIVING IN FOAM

DECORATING IDEAS AND MORE VIEWS OF THE HOUSE ON PAGES 138 TO 143

The possibilities of building with polyurethane foam have hardly been scratched. A year ago Douglas Deeds, a designer, built a foam room, using heavy brown paper and stretch fabric for his forms, in The Museum of Contemporary Crafts in New York. Professor Felix R. R. Drury, who designed and built our house-in-a-box, has experimented with foam houses on the roughs at the Yale University golf course. In the last few months, designers, builders, department stores have shown an accelerating interest in this hopeful, fascinating stuff. Recently, Kaufmann's, the department store in Pittsburgh, commissioned Professor Drury to duplicate part of this house for display. To date no one lives in a foam house. In some areas building codes and unions provide obstacle courses. Few builders are experienced in handling the stuff. (Our foaming installation expert was the McTerry Corporation of Connecticut.) But there is no turning back from the apparent good sense of the material. Its single frailty seems to be that sharp-pointed instruments can mar it: It's practical for floors only with a tough coating such as epoxy.

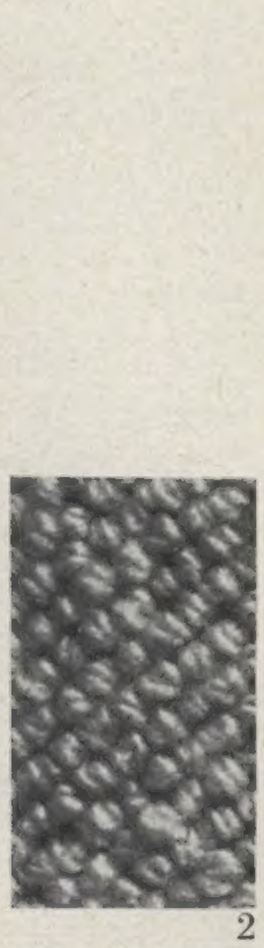
As for walls and ceilings, who knows where one begins or another lets off? This feeling of free-form sculptural space is hardly news. The late Frederick Kiesler began in 1925 the experiments that developed into his famous, tunneling Endless House. The cave-like houses designed by Couelle at Castellaras in France and on Sardinia have a similar sculptural effect. In designing this house Professor Drury chose to go beyond those experiments. He decided, for instance, to include flat planes and right angles to give gravitational reference points for the eye: Living in pure spherical space, he found, is disquieting. He arranged, too, to open vistas in every direction while at the same time, placing each room so that it is unnecessary to go through one to reach another. He tried assorted ruses for privacy: variations in levels, overlapping walls, "tree-house" retreats.

The substance of foam has special appeal: warm in tone as opposed to the cold grey of concrete; inviting to the touch, it gives a curious sensation of comfort, security. The house has something of the cosy serenity of a Sardinian fisherman's hut. The young decorators of Mac II treated the house on those terms. With the building substance providing so much eye income, and with so much of the furniture built in—the dining table is a foamed columnar base with a plywood top cased in foam—they decided that the less they added the more effective each addition had to be. Lighting became an important ploy. Experts from Sylvania filled the house with such a swim of light—part fluorescent, part incandescent, all rheostatically controlled for brightness or dimness—that ordinary lamps were not needed. 1. Fur rugs and bright pillows piled in the lighted seating pods counterbalance the oiled shine of a slate floor. Plants and baskets add to the game of textures. 2. The straight hall walls were covered with Burlington Wallscaping, a thin new wall carpeting by James Lees. With its bubbly texture and warm white it took up where foam left off and provided a good marless surface for hanging, and rehanging, paintings. 3. For the music room Professor Drury dreamed up a nonesuch round television that can swivel to face the living room. Sylvania built in house-filling stereophonic sound. A tortoiseshell table stands foursquare against the billows of foam. 4. A strip of greenly phosphorescent Tapelite outlines the doorway to the dining room. The transparent ice of Plexiglas cubes is warmed by big straw tubs crammed with flowers. 5. The lines and colours of good furniture from any period hold their own against a foam background. Here, a faux-bamboo Brighton Pavilion chair and an Aubusson rug, lapping over a built-in foam banquette.

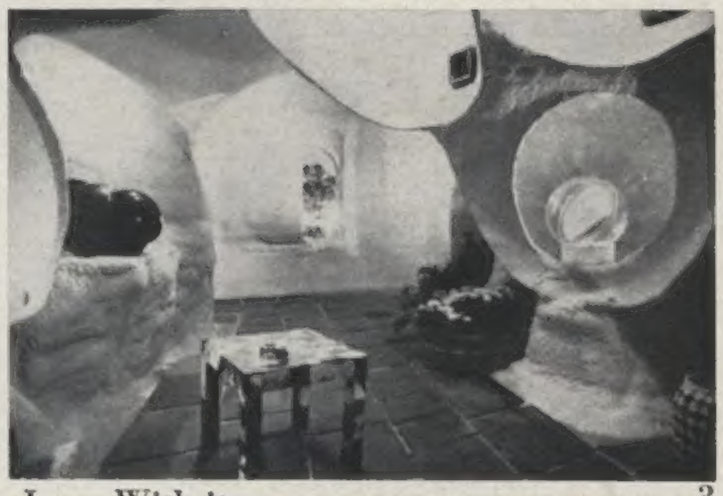
For further information on the practical applications of foam, contact The McTerry Corporation, Lakeville, Connecticut 06039. Telephone: (203) 435-9600.



1



2



3



4



CLAUDE PICASSO

5

I found a crazy, lazy way to reduce!

I call it the world's largest clothes pin. The doctor who invented it calls it the Effortless Exerciser. Either way it does wonders to beautify your figure—*has already produced waist loss of up to 3 inches...hip loss of up to 5 inches, in just two effortless minutes a day, and without a diet!*

Here's how:

A Doctor Shows You How To Squeeze Yourself Slim!

You see, a prominent New York physician not only *listened* to women complain about their figure problems—but he actually *did* something about it.

He perfected an ingeniously simple method to develop a beautiful figure at any age—and then *keep* it that way. He named it the Effortless Exerciser. It firms and tightens hips, thighs, waist and arms until you look slim and young again. And then it builds, builds, and builds your own natural vitality and strength to *keep* you that way for years to come.

And all this in just two minutes a day! All this with a marvelous little device that's so easy, gentle, lightweight, and completely safe to use that a child can open and close it without effort!

How does it work? *By condensing half an hour's exercise into one thrilling minute for the top of your figure—and then condensing half an hour's exercise into one thrilling minute for the bottom of your figure!*

Like this:

The One Minute Exercise For Your Body From The Waist Up:

To use this marvelous, body-slimming Clothes Pin, all you do is unsnap the handles. Automatically, by itself, the Effortless Exerciser starts to spread apart. Now hold it straight out from your shoulders (at arms length). Then simply bring the handles together until your palms touch. Let it open again. And repeat.

That's all there is to it! Notice how your shoulders automatically straighten back. How they automatically raise up your bust...automatically pull in your midriff and tummy—tightening and strengthening them.

Notice especially how this marvelous oversized clothes pin automatically straightens your spine, and tucks in your derriere.

Yes, in just 30 effortless strokes—60 effortless seconds—your entire figure is put back into the proper body alignment, just as nature intended it to be. You are standing close to an inch taller. The original fatigue that made you slump like a sack of potatoes has been replaced by new natural strength and vitality—*so that you'll be standing, sitting and relaxing correctly, as much as twenty-four hours a day, without your even realizing it.*

Now For The Second Minute Of Exercise, For The Waist Down.

Now simply slip your feet through the Effortless Exerciser's straps. Repeat the same easy half-circle—but this time with your feet. *Notice how your tummy is once again automatically flattened to a pancake*—automatically tightened, strengthened, firmed with natural control. Notice how your calves, thighs, and derriere tighten up automatically, at exactly that same instant.

Now stand up once again, and look at yourself in a full-length mirror! *The improvement may be so dramatic that it may actually take your breath away!* One look at yourself and you will realize why doctors have received startling changes in figure proportions like these—using nothing more than this amazing device.



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Medically-Proven Facial Isometric Course!

Helps erase wrinkles, give your face and neck a years-younger look, tighten sagging chin and jowls! Yours to keep FREE even if you return the EFFORTLESS EXERCISER for your full money back!

Yes, these revolutionary, medically-designed SIX-SECOND FACIAL ISOMETRIC EXERCISES actually help any man or woman, of any age, smooth away wrinkles...lift up the skin of the forehead and give you a "face-lift look"...take away double chins ...look years younger—*starting the very first week you try them!* Yet they're so easy that anyone can do them anywhere—achieve such startling results, so quickly, *that your friends will beg you to tell them the secret!*

And the full course is yours FREE—during this one advertisement only—*even if you return the EFFORTLESS EXERCISER for your full money back!* Order TODAY!

Read These Medical Test Results For Yourself.

Yes, in a six weeks' documented test, fifteen people using this Effortless Exerciser for only two minutes a day, attained waist and hip loss alone of:

Average loss of waist size (no diet): 1½ inches.
Maximum loss of waist size (no diet): 3 inches.
Average loss of hip size (no diet): 1½ inches.
Maximum loss in hip size (no diet): 5 inches.

Take out your measuring tape right now, and picture how *you* could look with that kind of waist loss — and without a diet! This is impressive! A thrill! *But there is still more.*

Now One Wonderful Improvement Automatically Leads To Another.

Let's discuss the most important benefit first:

Much of the fat and flab on your body is caused by the loss of nature's natural, hidden muscle control. (Don't confuse this hidden control with a man's athletic muscles; a *woman's* hidden muscles are below the surface; you don't see them, but they naturally and automatically keep your body in beautiful shape).

What the Effortless Exerciser really does—and why its figure-molding results are so incredibly dramatic—is *strengthen these hidden figure-control muscles.* So that pushed-out flab begins to disappear; and vulnerable areas look *pounds lighter,* even though you haven't burned off a single ounce of them with a diet.

Other advantages: The Effortless Exerciser helps your blood flow strong and hard again...cleanses your circulation... tones vital heart muscles...pours new oxygen into your blood stream. Thus, overnight, your complexion becomes clearer. You have more energy—just like a healthy, active teenager.

And, best of all—every second with it is FUN! It's fun to be young with the Effortless Exerciser! To *feel* young again! To *look* young again!

SAVES YOU HOURS OF TORTURE EVERY WEEK!

What the Effortless Exerciser *eliminates* is just as important as what it does. For example:

It *eliminates isometric exercises.* They are marvelous; but correct technique is absolutely essential or you get unwanted athletic muscles.

It *eliminates torture diets.* Your weight shoots right back up when you go off them, anyway.

It *eliminates electrical apparatus.* Most people find them highly unpleasant!

It *eliminates gymnasiums and other bulky equipment.* Who's got the time and room?

The Effortless Exerciser replaces all these horrors with an effortless, daily two-minute routine that is as second nature as putting on your lipstick—*and that gives you the firm, slim, young body and posture you've always wanted!* Try it today, entirely at our risk!



Flip-Chip Dress Designed By Jim Morgan

Try It At Our Risk.

But don't take my word for it. The only way to prove the value of this Effortless Exerciser is to try it yourself, at our risk, for a full month.

If you aren't thrilled with the results at the end of that time...with the incredible improvement in your figure that you see in the mirror, and that your friends compliment you upon, then just return it. *Your full purchase price will be refunded immediately.*

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☐ CHECK HERE AND SAVE TWO DOLLARS! Get both Effortless Exercisers — Man's model and Woman's model—a $21.96 value—for only $19.96!

☐ Check here if you wish your order sent C.O.D. Enclose only $1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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